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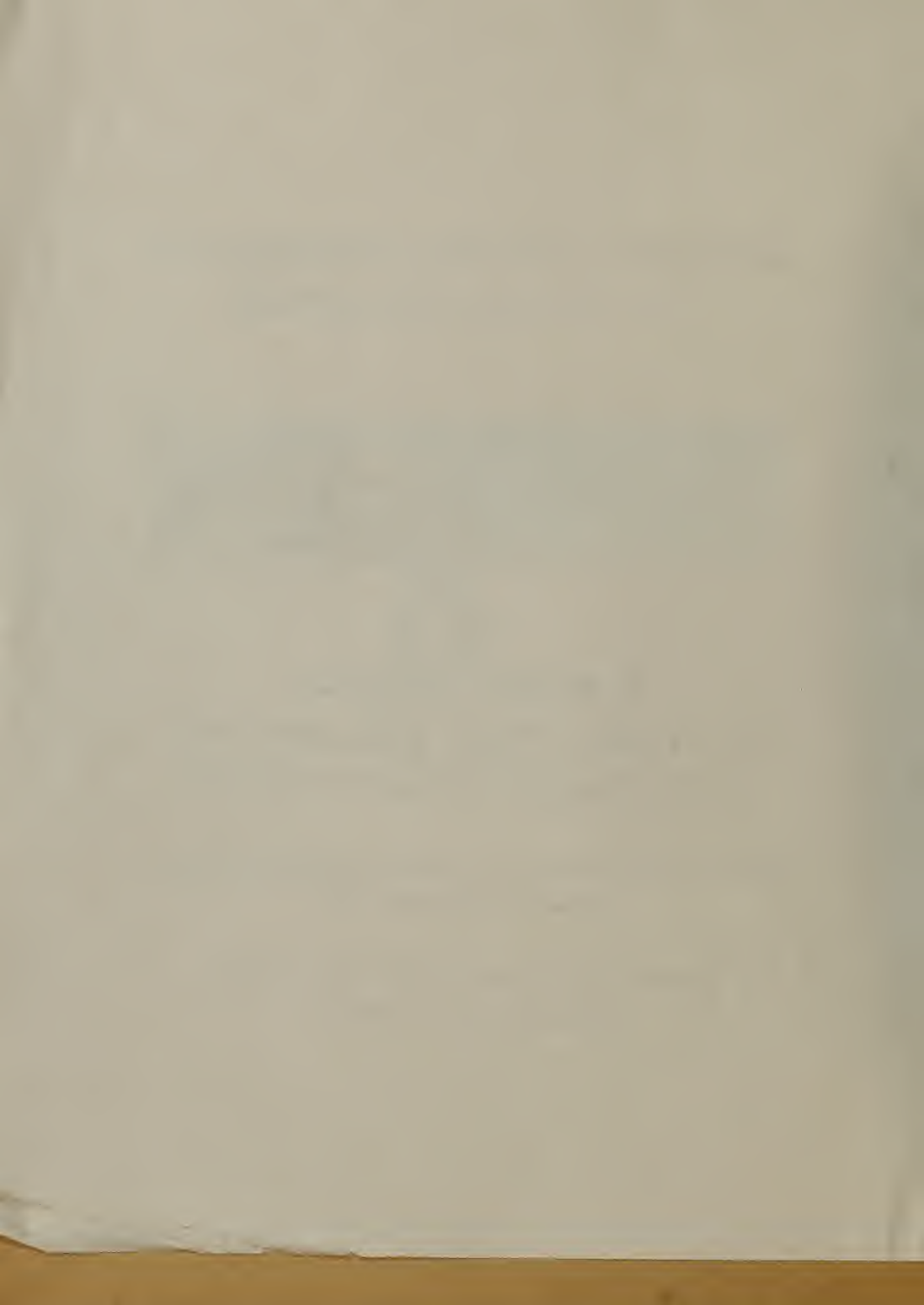
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THE NICKELODEON

Vol. I

CHICAGO, FEBRUARY, 1909

No. 2



Frank L. Dyer, President of the Motion Picture Patents Company and Vice-President and General Counsel, Edison Manufacturing Company.

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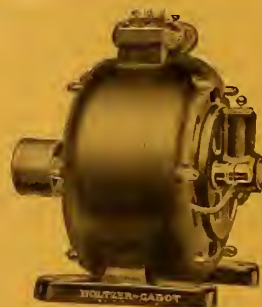
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Miss Sherlock Holmes.—A daughter assumes the disguise of a boy in this drama, in which she takes employment in the same office with her two lovers and discovers a plot on the part of one to implicate the other, whom she favors. A happy ending story. Dec. 4.—600.

The Old Maid's Temperance Club.—A comedy in which the janitor of the temperance club room contributes what is presumed to be a fine temperance drink. The members partake of this beverage and adjourn in a hilarious mood. Dec. 4.—300.

The Tale the Ticker Told.—A dramatic incident of a stock exchange panic, showing the craze of speculation, revenge, and concluding with delirium. Dec. 9.—900.

The Angel Child.—A comedy in which a matrimonially inclined widow in order that she may succeed better with courtship, dresses her daughter in youthful attire, but the daughter upsets the plan by appearing on the scene in raiment which wins her mother's sweetheart to herself. Dec. 11.—900.

Cocoa Industry.—An industrial picture taken at Trinidad, British West Indies, showing complete operation of the cocoa industry from planting to serving. Dec. 15.—850.

The Street Waif's Christmas.—A serio-comic Christmas story in which the crippled child of wealthy parents is saved by a street waif, who is properly rewarded. Dec. 18.—900.

Turning Over a New Leaf.—A comedy depicting short-lived New Year's resolutions. Dec. 25.—900.

ESSANAY FILM COMPANY.

The Somnambulist.—The dramatic tale of an overworked bank teller who misplaces a large sum of money while asleep and who is unable to satisfactorily explain what has become of it. The treasure is found and the teller forgiven. Dec. 8.—225.

The Obstinate Tooth.—A comedy showing the ingenious methods of the inficted one trying to rid himself of the trouble. Dec. 2.—165.

Christmas Carol.—A serio-comic Christmas story in ten elaborate scenes. Dec. 9.—1000.

The Installment Collector.—A comedy based upon the "purchased-by-installment" theory. Twelve payments give the story twelve humorous settings. Dec. 16.—550.

A Battle Royal.—A comedy involving a prize fight with much realism. Dec. 16.—396.

Bill Jones' New Year's Resolutions.—A comedy of a married man who has an exacting wife and a troublesome mother-in-law who insists upon the regulation New Year's pledge, which is promptly broken. Dec. 23.—600.

Who Is Smoking that Rope?—A comedy involving bargain-counter cigars, which are purchased by the lady of the house, who presents them to her husband, with dreadful results. Dec. 23.—400.

KALEM COMPANY.

For Love of Country.—An historical drama of American patriotism in colonial wars. Seven scenes. Dec. 4.—895.

Maggie, the Dock Rat.—The title suggests a drama that is presented in ten interesting scenes. Dec. 11.—825.

The Molly Maguires.—A drama depicting the labor wars in Pennsylvania coal mines. The story is told in eight scenes. Dec. 18.—880.

Red Cloud, the Indian Gambler.—An Indian drama where Black Hawk wagers his daughter at the end of heavy losses and loses to Red Cloud. Seven scenes. Dec. 25.—880.

S. LUBIN.

Hobo's Dream.—A comic fantasy where the weary wanderer meets a good fairy who tells him where he will find a great treasure. He has all kinds of fun with the money until he wakes up. Dec. 3.—675.

Lady Barbers.—A comedy which takes place at the grand opening of a ladies' barber shop. The wives of the patrons appear on the scene and are active at the finish. Dec. 3.—275.

The Lighthouse Keeper's Daughter.—A drama of ten thrilling scenes. Dec. 7.—900.

Dick's Aunt.—A knockabout comedy with a case of mistaken identity for foundation. Dec. 10.—430.

Charley's Ma-in-Law.—A trick film upon the theme of a homely face. The face causes everybody and everything to run backwards. Dec. 10.—305.

Christmas Eve at Sunset.—A drama of 1784. The heroine leaves home and becomes enmeshed as a spy and is sentenced to the gallows before the atmosphere is happily cleared. Freedom comes at sunset, Christmas eve. Dec. 21.—1000.

Restored by Repentance.—A descriptive drama of a love affair from the refusal of a father and the elopement, through a period of distress, to forgiveness. Dec. 24.—865.

PATHE FRERES.

A Dear Old Grandma.—The loving care of a sweet old lady is dramatically bestowed upon two foundlings from youth to maturity, with an unusual reciprocal reward. Dec. 2.—549.

Nature Fakir Comes to Grief.—The comical adventures of a bug-hunting scientist and his ludicrous mishap. Dec. 2.—351.

The Jealous Fisherman.—A drama of two fishermen rivals for the hand of a beautiful maiden who favors the younger. The rage of the elder leads him to acts which place him in prison. Dec. 4.—495.

Paris as Seen from a Height of 2,600 Feet.—An educational subject, showing Paris as viewed from a balloon at the height named. Dec. 4.—452.

Modern Magic.—A handsome, colored subject of legerdemain with a pretty girl as the wizard who uses her fan as a wand. Dec. 5.—393.

A Surprise Package.—A comedy in which a honeymoon is interrupted by a sudden message from the groom's aunt, who wishes him to pay her a visit. The bride is unconsolable and has herself shipped to her husband in a trunk. Dec. 5.—512.

The Clown's Daughter.—A drama woven through the life of circus people. Dec. 7.—771.

Rubber Heels.—A comedy knockabout full of humorous escapades. Dec. 7.—236.

The Deadly Plant.—A drama wherein a poisonous plant is made the agency to remove one of two heirs of a large fortune. Discovery of the trick leads to the administration of an antidote which saves the victim. The criminal is punished. Dec. 9.—436.

The Acrobatic Maid.—A comedy knockabout where women are the principal actors. Dec. 9.—508.

The Miniature Circus.—A colored comedy subject similar to the popular "Little Nemo" series. Dec. 11.—639.

Mother-in-Law Breaks all Records.—A rough and tumble comedy in which the mother-in-law takes a leading part. Dec. 11.—302.

The Quarry Man.—A drama where alleged unfaithfulness is happily averted by an accident which occurs in a stone quarry. Dec. 12.—574.

The Mohammedan at Home.—An educational view of the Mohammedans, showing the habits and costumes of these interesting people. Dec. 12.—380.

Roman Idyl.—A drama in colors, with staging from real life. Among the earliest of the new-process colored films. Dec. 14.—770.

No Petticoats for Him.—A comedy around which male and female cab drivers of Paris take the principal parts. Dec. 14.—171.

A Plucky Young Woman.—A well-told drama with pleasing effects, in which a poor girl plays the important role. Dec. 16.—256.

The Smuggler's Daughter.—The title suggests a drama in which the daughter of a smuggler becomes the heroine and saves the life of her lover. Dec. 18.—636.

The Bee and the Rose.—A richly colored spectacular comedy. A spider imprisons the queen of roses by weaving a web about her. Bees release the queen by destroying the web, at the conclusion of which both bees and roses take part in a delightful ballet. Dec. 18.—344.

Some Dangerous Members of Bostock's Menagerie.—An educational subject, showing the process of extracting poison from venomous reptiles. Dec. 19.—420.

Electric Hotel.—A comedy showing possibilities of electricity as imaginarily applied to idealistic hostelries. Dec. 19.—476.

The Faun.—A beautifully colored film with dramatic tendencies. A faun falls in love with Diana, who triumphs by having her nymphs pour water over the animal, which turns him to stone. Dec. 21.—442.

Faithful Little Doggie.—A comedy in which a dog is the chief actor, and a remarkably good actor at that. The intelligence of the dog is heartily applauded. Dec. 21.—285.

Too Much Snuff.—A short comedy subject where the principal actor has been showered with snuff by a party of young ladies. Dec. 21.—246.

Antique Wardrobe.—The humorous experience of a young man who secretes himself in a second-hand wardrobe, which is purchased by the father of his sweetheart. Dec. 23.—640.

St. Moritz.—The grandeur of the Switzerland Alps is vividly shown in this beautiful historical subject. The action of the film reveals the winter sports of the natives. Dec. 28.—623.

Mr. Soaker at the Seaside.—A comedy based upon the mishaps of an inebriate at a fashionable watering place. Dec. 28.—278.

The Ragtag's Ball.—A laughable subject, dealing with the incorrigible and happy ragamuffin in his effort to "pull off" a dance. Dec. 30.—544.

The Sicilian's Revenge.—A drama of the rival type, with a flourish of stiletos as a fitting climax to a happy end. Dec. 30.—387.

An Awkward Habit.—The physician pronounces the subject incurable because he has formed the habit of sticking out his tongue. The habit is responsible for many amusing situations. Dec. 23.—331.

The Gallant Guardsman.—A Paris drama involving a street singer, a civilian and the police. Dec. 25.—571.

Silhouettes.—A colored trick film of grotesque subjects and funny situations. Dec. 25.—371.

Bill Wants to Marry a Toe Dancer.—Rather more dramatic than otherwise. Bill, a country lad, deserts his sweetheart with a determination to marry an actress. The sweetheart follows her lover and, by the aid of accomplices, assumes the position of a toe dancer with satisfactory results. Dec. 26.—462.

SELIG POLYSCOPE COMPANY.

A Dual Life.—A heartbreaking drama portraying infidelity. Dec. 3.—500.

The Football Fiend.—The title suggests the theme. A football rooter's efforts to see a game are pictured in various comic situations. Dec. 3.—485.

The Queen of the Arena.—A spectacular reproduction of a large circus performance. Dec. 10.—980.

A Montana Schoolmarm.—A drama with realistic cowboy situations of the wild west type. The interest centers upon a young school teacher from the east who seems to have had a post-graduate course in firearms. Dec. 17.—950.

The Duke's Motto.—A seventeenth century drama on a gorgeous scale during the time of the French revolution. Dec. 24.—1000.

VITAGRAPH COMPANY.

Julius Caesar.—An historical tragedy of the time of Julius Caesar, in fifteen gorgeous scenes. Jan. 1.—980.

How Jones Saw the Carnival.—The humorous situations of a Yankee abroad. Dec. 5.—652.

A Summer Idyl.—A comedy in which a summer girl is made to play the title role. Dec. 5.—300.

Making Moving Pictures.—A subject intended to be educational, giving a glimpse of the interior of a film studio. Dec. 8.—885.

Slippery Jim's Repentance.—A dramatic story beginning with the sentence of the criminal to a short term in prison. At the end of the term the convict seeks revenge upon the judge. He enters the judge's home Christmas eve, but a crippled child, believing the marauder is Santa Claus, exerts an influence over the convict which causes him to repent. Dec. 12.—565.

Christmas in Paradise Alley.—A Christmas drama, portraying the festivities of the poor quarters. Dec. 12.—355.

Slumberland.—A beautiful Christmas fairy story. Dec. 15.—590.

Sheridan's Ride.—An historical subject of great action, showing Gen. Sheridan in his famous twenty-mile ride. Interspersed with the views is the beautiful descriptive poem. Dec. 15.—327.

The Dancer and the King.—A Spanish drama of early times. A street dancer is taken before the king, who falls madly in love with her, but his intentions are resented. Dec. 19.—650.

Weary's Christmas Dinner.—A comic with Mr. Hobo and his holiday vision, which is rudely spoiled. Dec. 19.—395.

The Flower Girl of Paris.—A heartbreaking tragedy of a flower girl of Paris, depicting the misery which attends some of the unfortunate poor.

The Hazers.—A short drama, depicting the methods of students when hazing a raw victim. Dec. 26.—300.

BIOGRAPH COMPANY.

The Valet's Wife.—A lively comedy in which the valet's wife contributes to the merriment in her efforts to hoodwink a wealthy country uncle. Dec. 1.—508.

Money Mad.—In this suggestive title the drama illustrating retribution attending financial greed is vividly brought out. Dec. 4.—684.

The Test of Friendship.—A beautiful drama with friendship as its theme. Dec. 15.—775.

An Awful Moment.—A drama based upon the operations of the Black Hand and presenting ingenious as well as thrilling situations. Dec. 18.—737.

The Christmas Burglars.—The story of Christmas eve in poverty row. Dec. 22.—679.

Mr. Jones at the Ball.—The humor of this subject centers about a dress suit which has been donned by a gentleman not familiar with that garment, and who wouldn't look well in an overcoat. Dec. 25.—503.

The Helping Hand.—Depicting the working girl's struggle against despairing conditions. Dec. 29.—841.

KLEIN OPTICAL COMPANY.

The Bewildered Professor.—A hand-colored film of great beauty and rare magic quality. Gaumont, Dec. 5.—310.

Thompson's Night with the Police.—The principal is intoxicated and the police endeavor to reach his home, being guided by cards found in his possession. The humorous situations follow. Gaumont, Dec. 5.—567.

Animated Matches.—A magic production with a box of matches for the subject. A film requiring great care in the making, and one which will endure for a long time. Gaumont, Dec. 12.—257.

A Good Watchdog.—A story intended to emphasize the value of a sagacious dog. Gaumont, Dec. 12.—327.

Timid Dwellers.—Funny situations following an altercation and a challenge by two men possessed of mortal fear. After numerous ludicrous attempts the match is called a draw. Itala Rossi, Dec. 12.—344.

Fighting for Gold.—A drama with the greed for gold as its chief motive. Itala Rossi, Dec. 12.—887.

The Madman of the Cliff.—A strong drama of the mediaeval age. Lux, Dec. 12.—847.

The Little Chimney Sweeps.—The luckless Christmas story of two lads of tender years who receive an abundance of abuse at a time when most children are being happily entertained. Gaumont, Dec. 19.—450.

The Good Playthings.—A pleasing short story combining comedy with magic. An accident starts a conflagration and the toys extinguish the flames. Gaumont, Dec. 19.—170.

The Christmas of a Poacher.—A cheerless Christmas story, but ending with a happy climax. Gaumont, Dec. 19.—667.

The Poor Singer Girl.—A drama pathetic in all that it contemplates. Gaumont, Dec. 19.—597.

Troubles of an Airship.—A comedy woven about an aviator who gets into the hands of a policeman and, after obtaining his liberty, gives vent to his temper by abusing the members of his household. Lux, Dec. 19.—500.

Grimsol, the Mischievous Goblin.—A well rendered magical subject. Excellent in photographic quality and delightfully entertaining. Lux, Dec. 19.—374.

Braving Death to Save a Life.—This dramatic story portrays the heroism of a young school mistress who risks her life to save one of her charges. She is adequately rewarded by a thankful parent. Aquila, Dec. 19.—584.

A Fatal Present.—A tragedy which is occasioned by a jealous rival who sends a bomb as a wedding gift to the object of his adoration. Aquila, Dec. 14.—490.

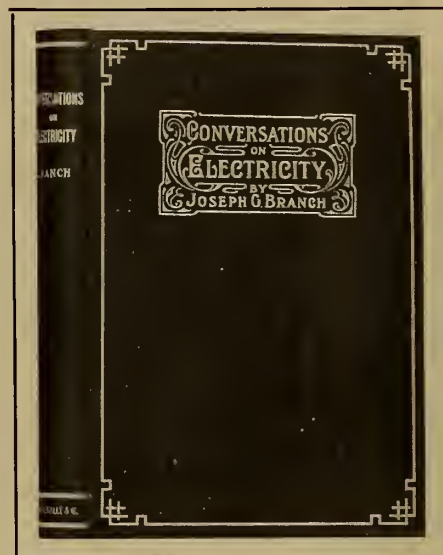
An Interior Cyclone.—A comedy showing great ingenuity. A machine on the order of a vacuum cleaner is attached to an apartment building which removes the contents. Itala Rossi, Dec. 14.—427.

The Angel of Activity.—A pathetic Christmas story portraying the hardships of a poor family at the most joyous season of the year. Lux, Dec. 19.—300.

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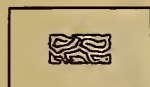
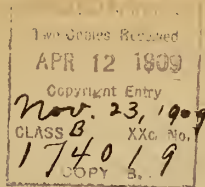
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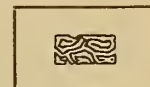
ELECTRICITY MAGAZINE CORPORATION
Publisher

Monadnock Bldg.

CHICAGO



THE NICKELODEON



VOL. I

CHICAGO, FEBRUARY, 1909.

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CHICAGO, FEBRUARY, 1909.

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THE INFANT'S RECEPTION.

A PUBLISHER always has an attack of something akin to stage-fright when he launches a new effort upon an unsuspecting public. When Volume 1, Number 1, of THE NICKELODEON had been duly brought into the world we leaned back for a few moments and listened, believing that perhaps the attack we felt impending was justified. We entered the field when it was in an almost chaotic state; when every one in it seemed too busy even to look at a trade paper.

For a few days we waited, wondering. Then we met a well-known moving picture man on the street, and he had a copy of THE NICKELODEON tightly rolled in his fist. "I haven't had time to read it all yet," he exclaimed, "but it looks bully. I'm carrying it around because I'm afraid somebody will steal it if I lay it down!"

A few days later the letters began pouring in. Some subscribed and said nothing; some weren't ready to subscribe, but handed us beautiful bouquets which was nearly as good. Some did both—which was best of all.

We would like to print all of these letters; we think you would be interested. But we can not afford to fill the February number with flowers, however good they look to us. We will have to be satisfied with showing you an extract from just one letter as an example of everybody's good wishes. Here it is:

I find it impossible to conclude my letter without referring to the initial number of THE NICKELODEON, a copy of which is lying open before me. The matter contained therein is certainly delicious to the palate of the moving picture exhibitor and operator, and it is brim full of "meat" from cover to cover and will no doubt fill a long felt want. Allow me to compliment you on the success you have attained in your first number and to add that if the succeeding numbers are up to the standard set in your first issue, success and success only can crown your efforts.

We can only say that our succeeding numbers will not only live "up to the standard set in the first issue," but that we expect to improve greatly with age. We feel thankful to these earnest and enthusiastic men for building up an industry that promises so much interesting material for our future pages.

PLAY TO THE LADIES.

EVERY tradesman knows that the ladies—bless 'em!—are the money spenders of any community. The women's stores, where they sell hairpins and corsets and Merry Widow hats, are the ones that drive their next door neighbors out so they can rent space and have more room to expand. The women's novels, with a love scene at least on every page and a full description of the bride's trousseau, are the best sellers all the time. The women's magazines are the ones that get circulations bigger than a metropolis, and charge six dollars a line for advertising without apologizing. What would the candy kitchens, and the ice cream parlors, and the florists, and the

summer resorts, and the amusement parks do if the women were unable either to spend or to get someone else to spend? What would the theaters—but wait.

It is a curious fact that a good many picture theater men do not know how their attendance is divided as to male and female. Those who now lie in that pitiable state of ignorance should get into the audience and have a look before reading the rest of this editorial. When they have fully grasped the simple fact that most of the nickels are feminine, the next step in the process of education is easy. Men and women have the same kind of eyes; they laugh at the same things, more or less; they enjoy the same things, always more or less. But outside of this congenial similarity of tastes there are two vast fields each peculiar to its gender, wherein the man or the woman wanders alone.

The police censorship of films by any community means only one thing—someone, some time, has tried to show pictures that should not have been shown. To a man, this is interesting. To see a censored film becomes a desirable thing. The less proper it is, the more strictly it is censored and the worse the man wants to see it.

The point is here: That same film would have little interest for any woman. A woman's curiosity is strong—but it is not a man's curiosity. The inference is that the exhibitor who counted noses in his audience before the show started would not run such a film even if the police department wanted him to. He would have a clearer idea of what was really wanted.

When the exhibitor has enlightened himself as to where his money is coming from it is time for the next lesson. And that is, to give some thought to what women really enjoy—the pictures that tell the kind of story they dote on. This is not hard to find out. No doubt the exhibitor has a wife, sister, mother, daughter or feminine friend who has some ideas on the subject.

One of the most successful exhibitors we have met says: "I play to the women. If I can give a show that pleases them, I don't care whether a man ever comes into the house or not."

"THE NICKELODEON" AS A TEXT BOOK.

THE writers who contribute to the columns of this publication often find occasion to comment on the newness of motography as a means of entertainment—or, if our readers prefer it that way, as a way to make money. No more striking illustration of its newness could be presented than its lack of technical and text books. Motography has no library. The mere handful of books that already have been mentioned in this publication comprise almost the entire literature vital to the worker in the field. It is evident that this want can not be supplied immediately by any one work.

The trade paper is sometimes regarded as merely a specialized form of newspaper. This function is readily performed by even the simplest of trade papers, whose object is merely to supply its readers with a digest of current events in its especial field. Newspaper clippings, advertisers' reports, and a casual acquaintance with those engaged in the work, all serve their purpose in the simple compiling of news, and go to make up a form of trade paper that is satisfactory to its publishers, at least.

The true trade paper, however, has an infinitely higher function than this. Its primary purpose is to

place before the devotees of its chosen subject all the knowledge that is accumulated by earnest students of that subject. It endeavors to explain to the man who is striving for success the methods and progress of the man who has achieved success. It takes a part in reducing the latest scientific discoveries in its field to practical use by placing the principles of such discoveries within the understanding of thousands of interested minds. It deals fundamentally with the technical principles and their application—not with the commercial arrangements of men. And last and perhaps most important, it aims to instruct the worker or the beginner in all of the essential as well as the ornamental features of his chosen business. To do this it must not only employ technical minds which will be devoted entirely to the pursuit of such knowledge, but must be in a position to offer space to the opinions of recognized authorities in its science.

The ideal trade paper is a text book of peculiar value. Being issued periodically, its information is always the latest that is known on every branch of the subject treated. It is enabled to take advantage of the very condition that makes for the present dearth of text books in motography—the rapidity of development that makes any book old before it is off the press. And finally its consecutive issues, when preserved, constitute as complete a reference work as it is possible to compile.

These are the requirements for the kind of a trade paper that THE NICKELODEON is trying to be. If its constantly increasing list of subscribers gain but a small proportion of the permanent benefits that the publication is sincerely striving to offer them its editors will feel that they have worked to good purpose.

MOVING PICTURES AS COURT EVIDENCE.

THE article entitled "Motography in Fiction" in this number of THE NICKELODEON quotes a story which appeared recently in a popular magazine. The plot of the story centered about the introduction of moving pictures as evidence in court; in fact, the title of the story was "A Strange Witness."

No doubt the idea which formed the nucleus of this plot originated entirely in the brain of its author. But bizarre as the idea was, he had a narrow escape from the charge of realism. Frequently truth is stranger than fiction, but seldom does the first follow directly in the wake of the second. That the ubiquitous moving picture film is ready to meet any suggested requirement, however, is evinced by the following extract from the *Chicago Tribune* of January 27:

Novel evidence was given in the Brooklyn Supreme Court today when a strip of motion pictures showing small boys at play was flashed on a white canvas. The evidence was offered in a \$50,000 damage suit brought against the Coney Island and Brooklyn Railroad Company by Stephen McGorty, 10 years old, through a guardian, for injuries that brought on hip trouble, it was alleged.

The pictures showed the boy, according to F. A. Dobson, a moving picture machine operator, running around as lively as his comrades. The pictures were taken last fall, while the accident occurred in 1905. Judge Aspinall, who tried the case, readily admitted the motion picture evidence and left the bench to take a position where he could see the pictures when they were thrown on the screen in a darkened courtroom. The scene was one of the oddest ever given in a courtroom.

The jury returned a sealed verdict.

The Film Service Association

THE Film Service Association, as a business organization, died January 9 in the Hotel Imperial, New York. From the ashes arose immediately a new body under the parent name, which is purported to be purely social in its nature.

The occasion was the second annual meeting of the association; and the transactions of the meeting recall the first convention and formation of the body at Buffalo, February 8, 1908. Even at that time the association was not entirely new, but was a development of the United Film Service Protective Association, the formation of which followed conferences held in New York November 9, and Pittsburg November 16, 1907. The original meeting was called by I. W. Ullman, a New York renter and foreign representative, now president of the Independent Film Protective Association.

The disbanding of the commercial and formation of the social Film Service Association was a result of the presentation to its members of the Motion Picture Patents Company's agreement, as printed on another page of THE NICKELODEON. It being obvious that the Patents company had assumed the responsibilities formerly resting upon the association, the latter became, to all practical purposes, a mere name. The situation was accepted gracefully, and a society built upon it that promises to be useful, as all such bodies tend to the improvement of their chosen arts. The report of the executive committee follows:

The annual meeting of the Film Service Association was held at the Hotel Imperial, New York City, on Saturday, January 9, 1909. Mr. James B. Clark, the president, called the meeting to order, and it was ascertained that over one hundred members were present or represented by proxy. The report of the treasurer showed that the association had a cash balance on hand January 8, 1909, of \$17,519.18.

The meeting then listened to the report of the special committee, Messrs. Robert Lieber, Harry Davis, A. J. Gilligham, Mr. Wurzer and Carl Laemmle, which had conferred with the officers of the Motion Picture Patents Company regarding the conditions contained in the new license agreements. This committee was appointed at the informal meeting of the association held on Friday, January 8, 1909, at which the new features in

the license agreements were very thoroughly explained and discussed. Messrs. Lieber and Gilligham both spoke for the committee, and advised the meeting that the new conditions were in the main satisfactory, and that the Patents company's license should prove desirable to all members who wished to build up the business upon legitimate lines. They also said they had assurances from the Patents company and the manufacturers that led them to believe that no exchange dealing fairly under the new agreements would suffer. They announced that the Patents company would arrange to collect directly from the exhibitors the royalties due the company from exhibitors, for the licenses covering the projecting machines.

Mr. Macdonald, who had been employed by the executive committee of the association during the past year to perform the duties of secretary for the committee, announced to the meeting that he had been appointed general manager of the Motion Picture Patents Company, and that his duties as such would begin on Monday, January 11, 1909. He asked to be relieved from the duties of secretary as soon as new officers were elected.

The meeting then proceeded to the election of officers, and as a result of the voting the following officers for the year 1909 were chosen: President, William H. Swanson, Chicago, Ill.; vice-president, Carl Laemmle, Chicago, Ill.; secretary, Herbert Miles, New York City; treasurer, Robert Lieber, Indianapolis, Ind.; executive committee, A. J. Gilligham, Grand Rapids, Mich.; William Fox, New York City; William F. Steiner, New York City.

After the new officers took charge of the meeting it was determined by the association that the old by-laws, rules and regulations be set aside and that the association hereafter be conducted more as a general social and business men's association, with nominal dues of \$25 per year, payable \$12.50 semi-annually in advance. This decision was reached principally because of the fact that the Patents company does not purpose to deal exclusively with the association, but has licensed other exchanges than those in the association. While the company will give every consideration to the ideas and wishes of the association members as expressed by their executive officers, it will also give the same consideration to the individual opinions expressed by exchanges dealing directly with the Patents company, and will give an equal opportunity to all of its licensees whether members of the association or not.

After the election of the new officers and just before they were installed the meeting decided, in view of the changed conditions in the association, that the funds on deposit in the association treasury be redistributed to the memberships in good standing. Following this, \$500 was voted to the Red Cross Society of America for the Italian sufferers, and the outgoing treasurer was also instructed, by the unanimous vote of the meeting, to hand to Mr. Macdonald, the retiring secretary, the



William H. Swanson, President.



Carl Laemmle, Vice-President.



Herbert Miles, Secretary.



Robert Lieber, Treasurer.

The New Officers of the Film Service Association.

association's check for \$1,000, as an expression of the association's good will.

The above outlines all the business transacted while the retiring officers of the association were still in, and the above report completes the history of the association's work up to the time when the present officers for 1909 took charge of the association's affairs. It is left to the new officers to report to the members regarding what has occurred since they have been the representatives of the association.

While the results have not been obtained very rapidly and there are not many examples to indicate the progress which has been made, yet the new license agreement issued by the Patents company is nothing more or less than a testimonial of the work of the executive committee during the past year. The cardinal points for which the association has stood (which are

the doing away of sub-renting, the elimination of distributing offices and the requirement that an exchange to be upon a legitimate basis must buy a considerable amount of film to be shipped direct to each office which it is operating) have been established and are now recognized in the Patents company's new license agreement.

We have every assurance now that the Patents company is able and proposes to enforce these restrictions for the benefit of those exchanges desiring to build up the business and become a permanent part of it. The report of the special committee which conferred with the representatives of the Patents company confirms this, and we hope that the history of the coming year will bear out the hopes of your retiring board.

Respectfully submitted, Executive Committee of
FILM SERVICE ASSOCIATION.

The Motion Picture Patents Company

AT THE second annual meeting of the Film Service Association, held in New York January 9, the recently organized Motion Picture Patents Company presented the following agreement for the consideration of the assembled exchange representatives:

EXCHANGE LICENSE AGREEMENT.

Whereas, The Motion Picture Patents Company of New York City (hereinafter referred to as the "Licensor") is the owner of all the right, title and interest in and to reissued letters patent No. 12,192, dated January 12, 1904, granted to Thomas A. Edison, for kinetoscopic film, and also letters patent Nos. 578,185, 580,749, 586,953, 588,916, 673,329, 673,992, 707,934, 722,382, 744,251, 770,937, 771,280, 785,205 and 785,237, for inventions relating to motion picture projecting machines; and

Whereas, The licensor has licensed the American Mutoscope and Biograph Company of New York City, the Edison Manufacturing Company of Orange, New Jersey; the Essanay Company of Chicago; the Kalem Company of New York City; George Kleine of Chicago; Lubin Manufacturing Company of Philadelphia; Pathe Freres of New York City; the Selig Polyscope Company of Chicago and the Vitagraph Company of America, of New York City (hereinafter referred to as "Licensed Manufacturers or Importers") to manufacture or import motion pictures under the said reissued letters patent and to lease licensed motion pictures (hereinafter referred to as "Licensed Motion Pictures") for use on projecting machines licensed by the licensor; and

Whereas, The undersigned (hereinafter referred to as the "Licensee") desires to obtain a license under said reissued letters patent No. 12,192, to lease from the licensed manufacturers and importers motion pictures and to sublet the said licensed motion pictures for use on projecting machines licensed by the licensor;

Now, therefore, the parties hereto, in consideration of the covenants herein, have agreed as follows:

(1) The licensor hereby grants to the licensee for the term and subject to the conditions expressed in the "conditions of license" hereinafter set forth, the license, under the said reissued letters patent No. 12,192, to lease licensed motion pictures from the licensed manufacturers and importers and to sublease said license motion pictures for use only on projecting machines licensed by the licensor under letters patent owned by it.

(2) The licensee covenants and agrees to conform with and strictly adhere to and be bound by all of the "conditions of license," hereinafter set forth, and to and by any and all future changes in or additions thereto, and further agrees not to do or suffer any of the acts or things thereby prohibited, and that the licensor may place and publish the licensee's name in its removal or suspended list in the event of the termination of this agreement by the licensor, or in case of any violation thereof, and may direct the licensed manufacturers and importers not to lease licensed motion pictures to the licensee, the licensee hereby expressly agrees that such licensed manufacturers and importers shall have the right to cease such leasing when so directed by the licensor; and the licensee further agrees that the signing of this agreement constitutes a cancellation of any or all agreements for the sale of licensed motion pictures made prior to this agreement by and between the licensee and any or all licensed manufacturers or importers, except as to any clause in said agreements relating to the return of motion picture film to the several licensed

manufacturers or importers. It is further understood and agreed by the licensee that the license hereby granted is a personal one and not transferable or assignable, and the licensee hereby recognizes and acknowledges the validity of the said reissued letters patent No. 12,192.

CONDITIONS OF LICENSE.

1. From the date of this agreement the licensee shall not buy, lease, rent or otherwise obtain any motion pictures other than licensed motion pictures and shall dispose of any motion pictures only by the subleasing thereof under the conditions hereinafter set forth.

2. The ownership of each licensed motion picture leased under this agreement shall remain in the licensed manufacturer or importer from whom it may have been leased, the licensee, by the payment of the leasing price acquiring only the license to sublet such motion picture, subject to the conditions of this agreement. Such license for any motion picture shall terminate upon the breach of this agreement in regard thereto, and the licensed manufacturer or importer from whom it may have been leased shall have the right to immediate possession of such motion picture, without liability for any leasing price or other sum, which the licensee or the person in whose possession said motion picture is found may have paid therefor.

3. The licensee shall not sell nor exhibit licensed motion pictures obtained from any licensed manufacturer or importer, either in the United States or elsewhere, but shall only sublet such licensed motion pictures and only for use in the United States and its territories and only exhibitors who shall exclusively exhibit licensed motion pictures, but in no case shall the exhibitor be permitted to sell or sublet or otherwise dispose of said licensed motion pictures.

4. The leasing price to be paid by the licensee to the licensed manufacturers or importers, or the terms of payment for or shipment of licensed motion pictures, shall in no case be less or more favorable to the licensee than that defined in the leasing schedule embodied in this agreement, or any other substitute leasing schedule, which may be regularly adopted by the licensor, and of which notice shall be given to the licensee hereafter.

5. To permit the licensee to take advantage of any standing order leasing price mentioned in such schedule, such standing order with any licensed manufacturer or importer shall be for one or more prints of each and every subject regularly produced, and offered for lease by such manufacturer or importer as a standing order subject and not advertised as special by such licensed manufacturer or importer; and shall remain in force for not less than fourteen (14) consecutive days. Any standing order may be canceled or reduced by the licensee on fourteen (14) days' notice. Extra prints in addition to a standing order shall be furnished to the licensee at the standing order leasing price.

6. The licensee shall not sell, rent or otherwise dispose of, either directly or indirectly, any licensed motion pictures (however the same shall have been obtained) to any persons, firms or corporations or agents thereof who may be engaged either directly or indirectly in selling or renting motion picture films.

7. The licensee shall not make or cause to be made or permit others to make reproductions or so-called "duplicates" of any licensed motion pictures, nor sell, rent, loan or otherwise dispose of or deal in any reproductions or "duplicates" of any motion pictures.

8. The licensee shall not deliberately remove the trademark or trade-name or title from any licensed motion picture, nor permit others to do so, but in case any title is made by the licensee the manufacturer's name is to be placed thereon, pro-

vided that in making any title by the licensee the manufacturer's trade-mark shall not be reproduced.

9. The licensee shall return to each licensed manufacturer or importer (without receiving any payment therefor, except that the said licensed manufacturer or importer shall pay the transportation charges incident to the return of the same) on the first day of every month, commencing seven months from the first day of the month on which this agreement is executed, an equivalent amount of positive motion picture film in running feet (not purchased or leased over twelve months before) and of the make of the said licensed manufacturer or importer, equal to the amount of licensed motion pictures that was so leased during the seventh month preceding the day of each such return, with the exception, however, that where any such motion pictures are destroyed or lost in transportation or otherwise, and satisfactory proof is furnished within fourteen (14) days after such destruction or loss to the licensed manufacturer or importer from whom such motion picture was leased, the licensed manufacturer or importer shall deduct the amount so destroyed or lost from the amount to be returned.

10. The licensee shall not sell, rent, sublet, loan or otherwise dispose of any licensed motion pictures (however the same may have been obtained) to any person, firm or corporation in the exhibition business, who may have violated any of the terms or conditions imposed by the licensor through any of its licensees and of which violation the present licensee may have had notice.

11. The licensee shall not sublease licensed motion pictures to any exhibitor unless a contract with said exhibitor (satisfactory in form to the licensor) is first exacted, under which the exhibitor agrees to conform to all the conditions and stipulations of the present agreement applicable to the exhibitor; and in the case of an exhibitor who may operate more than a single place of exhibition, a similar contract shall be exacted in connection with each place so operated and supplied with licensed motion pictures by the licensee.

12. After February 1, 1909, the licensee shall not sublease any licensed motion pictures to any exhibitor unless each motion picture projecting machine on which the licensed motion pictures are to be used by such exhibitor is regularly licensed by the Motion Picture Patents Company, and the license fees therefor have been paid; and the licensee shall, before supplying such exhibitor with licensed motion pictures, mail to the Motion Picture Patents Company, at its office in New York City, a notice to that effect, which notice shall give the name of the exhibitor, the name and location of the place of exhibition, its seating capacity, hours of exhibition and price of admission and the number and make of the licensed projecting machine or machines, together with the date of the commencement of the subleasing, all in a form approved by the licensor. The licensee, when properly notified by the licensor that the license fees of any exhibitor for any projecting machine have not been paid, and that the license for such projecting machine is terminated, shall immediately cease to supply such exhibitor with licensed motion pictures.

13. The licensee agrees to order during each month while this agreement is in force, for shipment directly to the place of business of the licensee in the city for which this agreement is signed, licensed motion pictures, the net leasing prices for which shall amount to at least \$2,500.

14. The licensee shall, on each Monday during the continuance of this agreement, make or mail payment to each licensed manufacturer and importer for all invoices for licensed motion pictures which have been received by the licensee during the preceding week.

15. This agreement shall extend only to the place of business for the subleasing of motion pictures maintained by the licensee in the city for which this agreement is signed, and the licensee agrees not to establish or maintain a place of business for the subleasing of motion pictures, or from which motion pictures are delivered to exhibitors, in any other city, unless an agreement for such other city, similar to the present agreement, is first entered into by and between the licensee and the licensor.

16. The licensor agrees that before licensing any person, firm or corporation in the United States (not including its insular territorial possessions and Alaska) to lease licensed motion pictures from licensed manufacturers and importers and to sublease such motion pictures it will exact from each such licensee an agreement similar in terms to the present agreement, in order that all licensees who may do business with the licensed manufacturers and importers will be placed in a position of exact equality.

[There are no clauses bearing numbers 17 and 18.]

19. It is understood and specifically covenanted by the licensee that the licensor may terminate this agreement on fourteen (14) days' written notice to the licensee of its intention so to do, and that if the licensee shall fail to faithfully keep and perform

the foregoing terms and conditions of lease, or any of them, or shall fail to pay the leasing price for any motion pictures supplied by any licensed manufacturer or importer when due and payable, according to the terms of this agreement, the licensor shall have the right to place the licensee's name on an appropriate suspended list, which the licensor may publish and distribute to its other licensees and to exhibitors and to the licensed manufacturers and importers and to direct the licensed manufacturers and importers not to lease licensed motion pictures to the licensee, and the exercise of either or both of these rights by the licensor shall not be construed as a termination of this license, and the licensee shall also have the right in such case, upon appropriate notice to the licensee, to immediately terminate the present license, if the licensor shall so elect, without prejudice to the licensor's right to sue for and recover any damages which may have been suffered by such breach or non-compliance with the terms and conditions hereof by the licensee, such breach or non-compliance constituting an infringement of said reissued letters patent. It is further agreed by the licensee that if this agreement is terminated by the licensor for any breach or any condition hereof the right to possession of all licensed motion pictures shall revert, twenty days after notice of such termination, to the respective licensed manufacturers and importers from whom they were obtained and shall be returned to such licensed manufacturer at once after the expiration of that period.

20. It is understood that the terms and conditions of this license may be changed at the option of the licensor upon fourteen (14) days' written notice to the licensee, but no such change shall be effective and binding unless duly ratified by an officer of the licensor.

To the film exchanges the company then issued the following notice:

TO THE FILM RENTAL EXCHANGES:

The Motion Picture Patents Company has been incorporated for the purpose of taking over, and has acquired, the ownership of the Edison, Biograph, Armat and Vitagraph patents, which, we are assured by counsel, cover all modern moving picture films and all existing commercial types of projecting machines. The Patents Company proposes to control the business in such a way that the honest and legitimate exchange, whether a member of the F. S. A., or not shall be protected from the unfair and ruinous competition of the dishonest exchange. This can only be done by insisting that all exchanges who may desire protection under the above patents shall conform rigidly to the fair and reasonable rules which the company has formulated and which are embodied in a proposed license agreement herewith submitted for your consideration.

In addition to the Licensed Manufacturers whose films licensed exchanges have heretofore been permitted to handle, the Motion Picture Patents Company has licensed the American Mutoscope and Biograph Company, of New York City, which has a present output of two reels a week, and Mr. George Kleine, of Chicago, who will have a weekly output of two reels of Gaumont film and one reel of Urban-Eclipse film, and the product of these two new licensees will be available to licensed exchanges after January 11, 1909.

All of the present licensed exchanges, except a few whose credit is very bad or who have flagrantly violated their agreements, will be invited to sign the new agreement with the Patents Company, as will the exchanges now operated by the Kleine Optical Company, and a very few of the more substantial independent exchanges.

The new agreement will be found not to materially alter the present system of handling licensed film, the principal change being that no licensed motion pictures will be permitted to be used on any projecting machine which is not licensed by the Patents Company under its patents. All projecting machines now in use will be licensed by February 1, 1909, upon the payment of a nominal fee. The Patents Company has licensed all of the present manufacturers of projecting machines of any importance, and the machines sold by these manufacturers after February 1 will bear patent plates setting forth the conditions under which these machines shall be used, these conditions being the same as will be applied to the machines now in use. Each exhibitor will be required to pay a royalty after February 1. The total royalty for the period from February 1 to March 8 will be \$10 for each exhibitor, but it is the intention to equalize this fee as soon as practicable, so that small exhibitors will not be required to pay so much, and the large exhibitors more, the average being maintained as nearly as practicable at \$2 per week. Each exhibitor must make application for a machine license on a form to be furnished by the Patents Company and the application must be

accompanied by the royalty of \$10 to cover the period of the first five weeks from February 1 to March 8, 1909. Before any license is granted to an exchange by the Patents Company, the exchange must furnish a list of theaters now being supplied by it, together with certain data as to the character of each theater, its size and location, and kind of film service it takes, all as called for on the blank, which will be furnished to the exchanges. These lists must be at the office of the Patents Company in New York City by January 20, 1909, and the Patents Company will refuse to grant a license to any exchange failing to furnish such lists on that date, unless the distance of the exchange from New York City warrants lenience. After February 1, 1909, an exchange before accepting an order for service must ascertain whether or not the exhibitor desiring service has a license for his projecting machine and must refuse to supply licensed film to that exhibitor until he shall have obtained a license. On accepting an order for service from an exhibitor having a licensed machine the Exchange must mail to the Patents Company at its office in New York City the data in relation to the place of exhibition, etc., including the time the service is to begin, and a blank will be supplied by the Patents Company for this purpose. In a similar manner each exchange losing a customer must notify the Patents Company. Exchanges will be obliged to cease supplying with film any exhibitor whose fees are not paid. Each exchange should advise all of its exhibitors to apply immediately to the Patents Company for a license for the machines used by the exhibitors, so that the exhibitor may not be in danger of being cut-off from his supply of film on February 1st.

In addition to the foregoing change the following are the only material differences between the old and new agreements:

(a) Hereafter licensed motion pictures will not be sold outright but will be leased by the various licensed manufacturers and importers, so that the latter may at all times retain title and be in a position to recover possession of such pictures should they be found in the hands of exchanges or exhibitors not entitled to use them.

(b) Exchanges will be permitted to sub-lease film only for use in the United States and its territories and will not be permitted to sub-lease them for use in Canada, Mexico and other foreign countries.

(c) The same requirements for the return of motion pictures is made in the new agreement as was made in the old one, and it is intended that this clause shall be enforced and in this way prevent the exhibition of worn out and damaged pictures.

(d) Hereafter when any motion pictures are destroyed or lost it will be necessary within fourteen (14) days after such destruction or loss, for the exchange to furnish satisfactory proof to the manufacturer or importer from which such picture was obtained, in order that the exchange will not have to account for that film when it should be otherwise returned to the manufacturer or importer.

(e) Under the new agreement no distinction is made between an exchange and a branch. A license agreement will be necessary for each place of business operating as an exchange and no exchange is to establish a branch or any new place of business under the regular license agreement is first signed for the new exchange and accepted by the Patents Company. By this means all controversy as to what constitutes a branch and who is responsible for it, will be avoided and failure to meet the requirements of the conditions of the license for one exchange will not necessarily jeopardize the license for any other exchange. Each exchange or branch will be required to purchase \$2,500 worth of film per month for direct shipment to its office. This change is intended to eliminate insignificant offices which have been used heretofore simply as an outlet for wornout films.

(f) If any one wishes to open a new office, it will be necessary to apply to the Motion Picture Patents Company for a license and that company will determine whether or not the new office would be beneficial to the whole trade and will accordingly grant or refuse the license.

(g) Payments on all invoices received during each week must be made directly to, or mailed to the manufacturer or importer from whom the films were leased, on each Monday.

(h) No minimum schedule has been incorporated in the new agreement, although it is contemplated that such a schedule will, in the near future, be established, when the exchanges have adjusted themselves to the workings of the new conditions of license. Such a schedule will be drawn after consultation with representative exchanges and will be as fair as possible to all.

(i) The signing of this new license with the Patents Company will constitute a cancellation of all the present agreements between an exchange and the licensed manufacturers, except so far as the return of old film is concerned.

The Patents Company reserves the right to revoke the license on fourteen (14) days' notice, and also to revoke it at once on proof of violation of any of the conditions. If the license is revoked, because of violation on the part of the exchange, all licensed motion pictures in the possession of the exchange will be returned to the manufacturers or importers from whom they were obtained at the end of twenty (20) days, and the exchange agrees that the Patents Company may direct the various manufacturers and importers to cease supplying the exchange with motion pictures.

It will be noted from the foregoing changes that the only departure from the spirit of the old agreement lies in the fact that hereafter licensed motion pictures and licensed projecting machines only can be used together. This will ensure that licensed exchanges will be absolutely protected from unfair and infringing competition, since all projecting machines now in use are covered by the patents of the Patents Company, and all exhibitors, therefore, would be compelled to use only licensed film.

Established exhibitors will be protected as much as possible by the Patents Company, which will carefully scrutinize each application for a license from any new exhibitor. No license will be granted for a new theater in any district already well provided for.

All exchanges and exhibitors will be protected by the Patents Company under its patents, and infringers of any of these patents will be vigorously prosecuted.

MOTION PICTURE PATENTS COMPANY.

Under date of January 28 the following telegram was sent to the film exchanges:

To prevent misapprehension and responding to numerous requests, advise inquiring exhibitors no contract on part of exhibitor required and license can be surrendered at exhibitor's option. Large percentage exhibitors already licensed.

MOTION PICTURE PATENTS COMPANY.

Two days later this was followed by the letter which is given below:

January 30, 1909.

Dear Sir:

The progress of licensing exhibitors is proceeding as fast as the hundreds of applications received by us can have attention, but in order to avoid any possible inconvenience to your customers who desire to use the licensed film which you will rent after February 1, 1909, according to the terms of your license agreement with us, we advise as follows:

(1.) Continue service to all exhibitors who state to you that they have mailed applications for license to the Patents Company.

(2.) All exhibitors who have applied for licenses will as rapidly as possible receive from us acknowledgment of their remittances and be notified that licenses will be issued, and within a short period thereafter should receive the framed license certificates, to be displayed in their theaters.

(3.) In addition to the above, we will furnish to you within a short time a list of your customers who have been licensed.

Many letters received from exhibitors indicate that they do not understand the conditions of the license, and in writing to customers with whom you can not come in personal touch it would be well to make clear:

(1.) There is no contract, paper or agreement of any kind to be signed by the exhibitor, and in no way is the exhibitor bound for a longer period than he may elect to stay.

(2.) The one condition is that the exhibitor shall receive and display our license certificate in his theater only so long as he continues to use the licensed service. At any time the exhibitor may wish to stop using licensed film he may surrender the license.

(3.) The license of the exhibitor covers the place of exhibition, and also covers every machine which at any time the exhibitor may use in the licensed place to exhibit licensed film, provided that all machines so used were bought before February 1, 1909. All machines bought after February 1, 1909, must bear the Patents Company license tag if they are to be used in licensed places of exhibition. Yours very truly,

MOTION PICTURE PATENTS COMPANY.
By D. MacDonald, General Manager.

You may continue serving Cameraphone customers until further notice.

The Independent Movement

EVERY combination has its opposition. The presentation of the Motion Picture Patents Company agreement speedily developed two factors of spirited resistance. One of these factors consists of those manufacturers and renters who were not asked to sign the agreement; the other consists of those who refuse to sign.

Out of this dissatisfaction arose the Independent Film Protective Association. The officers elected were I. W. Ullman, New York, president; Dr. Richard Ray, Kansas City, vice-president; George F. Kearney, Detroit, secretary, and Ingwald C. Oes, New York, treasurer. Representatives of independent manufacturers, importers, renters and exhibitors from all parts of the country were present. The meeting was an enthusiastic one, and the following resolution was promptly adopted:

It is the purpose of this organization to safeguard the interests of its members and to advance the cause of the independent film movement. To take aggressive action to sustain the open market and legal action against any monopoly striving to control the moving picture business. We hereby pledge our support, both financial and otherwise, for the promotion of the objects of this organization and for the furtherance of the mutual interests of all its members.

The organization took place at the Hotel Imperial, January 11, and under the same date the following letter was sent to the picture theater men of the country:

Mr. Moving Picture Exhibitor:

Dear Sir—This letter is being sent to every exhibitor of films in the United States, and is undertaken by us on account of the unique condition in the film trade. The crisis is such as to call forth the united effort of all exhibitors of film to save themselves from the impending action of the Moving Picture Patents Company, just now started on its career of monopoly and extortion.

In organizing the Independent Film Protective Association it is our intention to make it national in scope, and, owing to the limited time in which to make concerted action possible, we are taking this means in calling upon exhibitors to pledge themselves to create a fund to be used in defense and in litigations which we are about to institute.

The Motion Picture Patents Company will probably try to intimidate exhibitors by threatening injunction proceedings, and may even threaten to close your house, to force you to sign their license agreement. Should such action be taken, if we band together, the Independent Film Protective Association will be financially and legally able to resist any move they may take. Attack may come from any quarter upon a defenseless industry, but properly organized, the enemy debates long upon his strength, so in this crisis the Moving Picture Patents Company have counted, not upon their legal strength, but the exhibitors' defenseless or disorganized position, which would leave them powerless to resist the demand of extortion. We call upon you to recognize your position and take active hand in complete organization of the industry. We wish further to point out that Europe produces four-fifths of the entire film output of the world, hence you can not believe that you are at the mercy of the trust, unless you by inactivity permit them to crush you.

A thinking man can see, and seeing understand, the drift of a provisor that the names, seating capacity, etc., of each and every exhibitor be registered with the trust heads, coupled with the further condition that *they license you; revokable at their discretion.*

Stop, think and be sure that the hour for united action is at hand and our call for support is opportune and necessary for your salvation.

If you wish to join with us in the formation of a fund with which to resist the despotic action of the new trust mail your check at once to our treasurer. Yours respectfully,

INDEPENDENT FILM PROTECTIVE ASSOCIATION.

Pending the hearing of a suit for damages which has been brought against the American Mutoscope and Biograph Company by its licensee, the Great Northern Film Company, the latter was successful in securing a

temporary injunction restraining the Biograph Company from "joining in any contract, agreement or combination to which it is a party which will directly or indirectly violate the terms of the agreement" contemplated by the license.

Upon the showing offered by the Biograph Company, however, that it had not discriminated against the product of the Great Northern Company and did not intend doing so, the application to continue the injunction was denied. This, of course, does not affect the damage suit. In the meantime, the Great Northern Film Company forms an important factor in the independent movement.

During the week following its organization the Independent Film Protective Association held several meetings. Mr. Ullman departed for Europe to make arrangements for the importation of large quantities of film for the independent houses.

In Chicago the movement is displaying considerable activity, and the exchanges which have allied themselves with the independent forces are taking the initiative in the local field. Under date of January 18 a letter was sent to the exhibitors supplied from that point exhorting the picture theater man not to sign any agreement, and announcing the retaining of competent counsel as well as promising an ample supply of independent film.

On the afternoon of January 26 a mass meeting of Chicago exhibitors and others interested was held at the Sherman House. The attendance approximated three hundred, R. Friedlander presiding as chairman. Mr. Friedlander delivered a short address upon the motives of the independent movement and called upon some of the visitors for remarks, placing a limit of five minutes upon each speaker.

Dr. Richard Ray, of Kansas City, vice-president of the Independent Film Protective Association, delivered an eloquent address upon the reasons for the independent manifestation, making some interesting references to conditions in Kansas City and other Missouri towns. He attended the meeting not only in his official capacity, but also as a bearer of the good wishes of the Kansas City Film Exchange to the independents.

G. W. Bradenburgh, of the International Film Manufacturing Company, Philadelphia, explained the position of his company in the manufacture of film for the independent interests, and prophesied some very interesting developments of the movement. He promised an output of one reel of film per week.

J. J. Pink, president of the Viascope Manufacturing Company, stated that his company was prepared to protect all users of the Viascope, and commented on the large number of these machines in use in the city of Chicago.

N. W. Rubul, of the Motion Picture Service Company, Chicago, gave a spirited talk, stating that the film exchanges of Chicago had retained the services of a high order of legal talent and promising plenty of independent film.

George F. Kearney, of Detroit, secretary of the Independent Film Protective Association, spoke on the progress of the association and explained the work of forming local bodies or sections.

A. M. McMillan, president of the Unique Film and Construction Company, gave a short talk on the position

of Chicago independents, and assuring the support of his house.

David Horsley, representing the Centaur Film Company, Bayonne, N. J., gave a short but interesting address on the position the Centaur Company had assumed in the movement, and promised delivery of one reel of film per week for independent use.

G. F. Bauerdorf, treasurer of the Great Northern Film Company, with offices in New York, urged the exhibitors not to sign the Patents Company's agreement. He said that his company was prepared to furnish two reels of film a week, and made the statement that if required he would have 500 reels of film in Chicago in six days.

Morris Beifeld, the Chicago amusement magnate, spoke as an exhibitor and assured the assembled picture theater men of his support in the movement if they should decide not to sign the required agreement.

A. F. Hamacek, inventor of a new form of moving picture machine, described his invention, which is declared to be non-infringing. Mr. Hamacek's machine is described on another page, among "New Amusement Patents." It is No. 909,404.

Other speakers talked along the line of independent action, all offering encouragement to the exhibitor.

The number of film-renting exchanges in the independent ranks was given as 34, and the various promises of new film summed up to 14 reels a week. A resolution to "stand pat" and not sign was then offered, and was passed by unanimous vote. No permanent organization, however, was effected.

A meeting similar to that held in Chicago was called at Detroit by the following letter, which was sent to the moving-picture exhibitors of Michigan, Ohio and Indiana:

Detroit, January 19, 1909.

To the Moving Picture Exhibitors of Michigan, Ohio and Indiana:

Dear Sir—You no doubt have heard of the crisis now pending in the moving picture industry and of the drastic action the Motion Picture Patents Company have taken to force the exhibitors into paying them a weekly royalty for the privilege of using "trust" films.

To combat this move the Independent Film Protective Association has been formed. The association includes all independent manufacturers, importers, renters and exhibitors, and meetings are now being arranged at convenient points throughout the United States for the exhibitors to get together and decide upon a uniform action. A meeting has been arranged at Detroit, Michigan, on January 27, for the exhibitors of Michigan, Ohio and Indiana, and you are personally requested to attend this meeting, as it is vitally important for you to know the existing condition of affairs.

The meeting will be held in the convention room of the Burns Hotel, and will be called to order at noon, on Wednesday, January 27.

Please advise me by return mail if you will be able to attend this meeting, so that accommodations can be arranged for you. Arrangements have been made for attending exhibitors and a \$1 per day rate, European plan, has been granted us by the managers of the Burns Hotel. Awaiting your reply, I am yours, very truly,

GEO. F. KEARNEY.

Sec'y Independent Film Protective Association.

The outcome of this call was a harmonious meeting, at which it was voted not to sign the agreement. The formation of "Division A" of the Independent Association followed.

Thursday, January 28, a similar meeting was held in Toledo.

Moving Pictures in Hawaii

A year ago a moving picture machine was a novelty in Hawaii. Today half a dozen phonographs, with horns protruding through holes in fronts of transformed store rooms, call attention to as many separate 5 and 10-cent shows of the moving picture class, in the city of Honolulu alone. Probably five or six more are scattered over the other islands, furnishing never-failing entertainments to the hundreds of the motley population which surround them during every day, afternoon and evening.

Moving pictures fill a long-felt want in Hawaii. Owing to the 2,000 miles and more of ocean which separates the territory from any other land, the hero and heroine of the "realistic" one night stand "melodrama" find it difficult to negotiate the distance, and the territory not having a white population sufficiently large to maintain a stock company, went amusement hungry most of the time until the picture shows came.

The moving pictures have not only taken the place of the regular theaters, but their comparatively cheap cost makes them patronized far more regularly than the average troupe which spends a few weeks here once or twice a year. The cosmopolitan character of a picture show audience is one of the most interesting things to the visitor in Honolulu. The small auditorium will be crowded nightly with several hundred American, Portuguese, Japanese, Chinese, Hawaiians, with a sprinkling of almost every other nationality, and admixtures of the whole in every proportion. Old and young, men and women, attend in the broadest kind of democracy. A bevy of white girls, of Honolulu's upper crust of society may often be seen enjoying the active pantomime, while on one side a solemn visaged Chinaman in oriental splendor, may be conveying one or more demure little pantalooned ladies and a whole brood of almond-eyed children; and on the other side a Japanese family party may be gathered. Then there will be Hawaiians and Part-Hawaiians, and all the rest of the heterogenous races which go to make up Hawaii's population. As elsewhere, these shows are continuous performances, and the audience is constantly changing.

Several of the theaters are located in the Oriental quarter and draw their patronage almost entirely from Japanese and Chinese, and when it is remembered that each one has to pay a license fee of \$5 a day, and that the pictures have to be secured from the mainland, at no inconsiderable expense, some idea of the way the places are patronized may be gained.

Montreal Exhibitors Organize

Proprietors of Montreal, Canada, picture show houses, in conference recently, formed themselves into an organization for the purpose of watching over their own interests and incidentally improving the class of their entertainments. The organization will eventually include every picture house in the province.

The officers chosen were: Ernest Ouimet, of the "Ouimetoscope," president; George Gauvreau, of the "Nationoscope," vice-president; H. W. Canover, of the "Nickel," secretary; E. A. Senton, treasurer, and Messrs. Sharp, of the "Casino," Major of the "King Edward," and Thoun, of "Crescent Land," directors.

Mr. Ouimet, president of the organization, stated that the first and perhaps most serious matter they had to discuss and settle was the question of Sunday performances.

Moving Picture Work of the Railroads

By Wilson Mayer

YOUNG as the art-science of motography is, it has already played its part in many a strange scene. The railroads, especially, can tell more than one tale of flying bits of wild scenery, or the wilder antics of curious tribes of humanity that have been captured and every move carefully preserved on the mutable celluloid.

While the roads of the east have not neglected the use of the cinematograph in recording those features of their property and territory which require motion for their setting, it is in the west that the idea has received most attention. Those vast abodes of the picturesque and romantic which are included in the somber mysteries of the Rocky Mountains, the spreading plains of the ranchman and the clustering adobe dwellings of the Mexican frontier offer wonderful bits of motion to the flying film of the camera man. The railroads of that region run their trains through a constant succession of places whose local history speaks of the Indian massacre and the road agents' deadly gunplay; while from his picturesquely dirty tepee the modern redman, still primitive, looks solemnly upon the speeding emblem of progress. This is the land that the Santa Fe railroad taps; and it is here that some of the first efforts of railroad motography bore fruit.

Throughout the world the Grand Canyon of the Colorado is a byword for grandeur. Its immensity is inconceivable; its ever-changing detail seems made for more than mortal eye to grasp. Truly a big subject for the little pictures of the motograph, but the camera man has done well. One of the most interesting films ever taken comprises 640 feet of scenery along the Grand Canyon and a story of the trail. The latter is a re-enactment of a scene all too common in frontier days, and depicts an old-fashioned stage coach ambushed by Indians in a mountain pass.

The curious customs of the Indians themselves form fitting subjects for the moving picture, and the railroad has not been slow to recognize the fact. A 500-foot film was made of an old Navajo silversmith engaged in his work. The pictures begin with the presentation of two Mexican dollars, and the conversion of these pieces of silver into a beautiful bracelet forms the subject of the film. So clear are the pictures that every step in the skillful handling of the

metal by the dexterous old smith is plainly shown to the spectator.

Another film shows a typical Navajo blanket weaver at work, depicting faithfully every detail of the intricate process the product of which is so well known in the valuable rugs and blankets of our most luxurious "dens."

But perhaps popular interest centers most strongly in the strange tribal dances of the Indians. Of these there are many. None of them are easy of access to the white man, especially if he bear a camera, and some of them it is impossible to secure. By dint of long and patient cultivation of the difficult Indian friendship a few of the snake dances have been taken; and queer, grotesque pictures they make, with their weird distortions faithfully thrown upon the screen.

It has been said that some of these dances are impossible for the camera man to secure. The Santa Fe railroad has been trying for a long time to secure a film showing what is called the San Domingo corn dance. It is said that no white man has ever witnessed this dance; that money will not buy nor friendship accomplish a relaxation of this savage rule. Perhaps this very mystery has induced the railroad to make unusual effort to secure these pictures. But if the mere spectator is barred the way is doubly difficult for the camera man, and perhaps this particular film will never be made. In fact, the railroad people say that, interesting as are the subjects which have been produced, the really worthwhile films are those which never have been taken at all. But the cinematograph operator has developed almost the ubiquity and power of the special newspaper corre-



A Big Subject for Little Pictures.

spondent; and it is hard to believe that anything short of an accident to his machine can deter him from ultimately getting the pictures he seeks.

In 1906 an operator was sent by the Santa Fe road to Mykawa, Texas, to secure moving pictures of the Japanese rice farmers near that place. He returned three times at different periods during the year; each time to secure a different feature of the process of rice growing as carried on by the Japanese farmers. A full reel of film was used on each occasion, and the complete series of 4,000 feet shows the entire process, from the breaking of the land to the harvest, including the peculiar scenes incident to the flooding of the rice fields.

These films were primarily designed to interest the rice farmers of Japan. Copies were forwarded to the Imperial Government of Japan for approval, and, that obtained, several films were forwarded to the land of the Mikado and are being exhibited throughout the country to this day. The curious part of the whole transaction was the reluctance of the Japanese farmers of Texas to allow the taking of the pictures until they had exacted a promise from Mr. G. A. Dobbins, the general colonization agent of the road at Houston, not to show the films in the northern states. This promise has been kept, and the pictures have never been seen in the north, despite



"A Few of the Snake Dances Have Been Taken."

their obvious interest. In fact, they have been shown but two or three times in this country.

The Union Pacific railroad has also done its share of motographic work. One particularly notable film is entitled "Frontier Day at Laramie" and depicts a typical western scene on a round-up day in the Wyoming town. From the camera man's point of view this is about as difficult a subject as could well be imagined, for the madly dashing steers and the active bronchos of the cattle round-up observe no rules and care nothing for the focus of the camera. In his anxiety to keep the field of action within the bounds of his lens it is safe to say that the operator must have been very nearly as busy as the cow punchers.

The Oregon Short Line of the Union Pacific taps the rapidly developing fields of Idaho, and arrangements are now under way for the taking of at least one reel of film to show the resources of the state and its promise to the home-seeker. Some of the various commercial clubs of the region are interested in the undertaking, and it is their intention to exploit the pictures throughout the land.

The use of lantern slides by railroads is very old, and it is still a common practice for the roads possessing

such slides to loan them to local lecturers at various points, together with a prepared lecture on the view shown. The same system is followed to some extent with the moving picture films. It is only in special cases that the railroads have confined their use of motography to a deeper purpose than that of general advertising.

The Boston Sportsman's Show

The Sportsman's Show at Boston has given its patrons the nearest thing possible to a return to nature. It has brought nature, in the form of moving pictures, right into the heart of the city. As the visitor sees moose swimming in a lake or crashing into the forests, watches salmon rising to the fly, views a gang of lumbermen at their daily tasks and sports, sees the hunter shooting pheasants, or is initiated into the manner of tuna fishing, nothing is left to his imagination except the sounds of the various scenes. Some of the pictures, even, are colored.

Perhaps the most wonderful and rare of the scenes is that which portrays salmon fishing. Richard E. Follett, to whom the films belong, spent seven weeks on the Tobique and Nepisquit rivers, in New Brunswick, and as many thousand dollars in securing pictures. One of the scenes in particular pleases Mr. Follett more than any other that he has. He says that he has been fishing for fifteen years, but never before had he caught a salmon that jumped twenty times before he was landed, until the day when he took his motion picture.

Everything was favorable for the twenty jumps in the picture. Mr. Follett had slacked his line to its full length, to test the backbone of his rod, when the salmon, a young male, rose to the fly and made for deep water. Twenty times it leaped into the air and every jump is shown on the film.

There is an exhibit of live moose at the show, but the motion picture of wild moose swimming in lakes is of far greater interest. The heave of the moose as he exerts himself in attempting to escape from his pursuers by swimming, his exertions as he reaches the soft bottom near the shore and his clumsy efforts to climb the bank and force his way through the underbrush at the edge of the forest are faithfully depicted. A herd of deer is also shown running a short distance and then turning to look at the strange animals who are pursuing them with the queer black camera.

Logging is a picturesque business, and the motion pictures dealing with that subject show its most interesting incidents. The felling of the big trees, the hauling of them to the mill, the drives and the moments when the lumbermen relax from their work and indulge in "riding" logs and other kindred sports is instructive and interesting. Another film shows how pheasants are shot and is particularly interesting because it was taken on President Bayard Thayer's estate at Lancaster.

Auto-Moving Picture Exhibition

What is to be, in more than one sense, a moving picture show, is a combined motor vehicle and picture machine for which a patent has been granted to James H. Gravell, of Philadelphia, Pa., and George D. Farwell, of Bridgeport, Conn. The specifications of the vehicle include the necessary machinery for the exhibition of moving pictures; an electric generator for operating the show; and a motor which can be employed either in propelling the vehicle or in driving the electric generator.—*Motor World*.

Advertising the Show

By James K. Meade

TO A CERTAIN extent a theater is its own best advertisement. A picturesque and pleasing exterior, abundantly illuminated with a multitude of incandescent electric lights, constitutes advertising of the first order. The electric sign, so placed as to command the highway to a considerable distance, is a further step. Even the announcement card at the entrance is a bona fide advertisement. But unless the theater is situated within at least the occasional scope of vision of every inhabitant of the community it serves, as well as of the transient element, its manager cannot hope for the greatest possible success without recourse to outside advertising. Of this there are properly but three kinds—newspaper, poster and handbill; and the last two are nearly related.

In the smaller cities and towns, where there is usually a dearth of what could be called theatrical news, local newspapers often stand ready and willing to publish the announcement of the picture theater, often giving considerable space to the description of a new film or set of slides. Such items really form a legitimate feature of the paper, and courteous relations with the newspaper people will often open the way to considerable free publicity. A common arrangement is for the show to buy a certain amount of space in the paper for display advertising, the paper agreeing to give an equivalent space to a mention or write-up of the show. The preparation of "copy" for the write-up in most cases may be safely left to the newspaper man. But the drawing up of an attractive and efficient display advertisement is something of a trick, and should not be entrusted to a novice if the best results are expected.

An advertisement may be made attractive without the use of any illustrations. There is no doubt, however, that a picture enhances the popular effect of a display advertisement. And the very nature of the business of a picture theater seems to demand illustration, off as well as on the stage.

It is possible to secure cuts showing some feature of the films or slides to be currently exhibited. This method, however, is of questionable value. The paper stock used in printing the average newspaper will not present a good cut of this nature in an attractive manner, for one thing. Second, it is impossible to convey any adequate idea of the views to be shown with one illustration; and space usually prohibits the use of more than one.

Considered from all points, the picture show manager can do no better than to have a photograph taken of the exterior of the house, have a coarse screen half-tone made from it of the right size, and use this cut as his standard advertising illustration. Thus adorned, the advertisement may be depended upon to catch the eye of everyone who has ever visited the show, by reason of its familiar look. For the same reason it will catch the eye of whoever has noticed the building in passing. The stranger, of course, must be attracted by the mere optical effect of the illustration, and because he recognizes it as representing a place of amusement.

Once the eye has been attracted, the reading matter must be presented in a manner to hold it. The announcement should present the titles of the films and

other features in fairly prominent type, with some short description of each beneath in smaller type—stating whether humorous, dramatic, historical, or educational. Some managers prefer to leave the nature of each exhibition a delightful mystery to the public. This is a mistake. The show-going public is no more ready to buy a "pig in a poke" than is any other variety of human kind. The modern buyer of anything wants to



LOTS OF FUN AT THE LYRIC

271 BROAD STREET

MOVING PICTURES OF

"CHARLEY'S MA-IN-LAW"

YOU'LL LAUGH FOR HALF AN HOUR

ESTELLE ROSE will sing

"TWO LITTLE MAIDS"

Beautiful Life-size Colored Pictures

CENTS **5** CENTS

know just what it is, how long it will last, and what it costs. And often the mere title of a film tells him next to nothing.

The street address should invariably have a place in every advertisement. It may be that everybody in town knows the name and location of the show by heart; but there are always the transient visitor and the party from a neighboring community, who form a considerable item in the weekly receipts. The illustration shows a sample advertisement of the kind described.

There are many advertising experts who consider that the two to four-inch reading notice, inserted somewhere in the body of the newspaper, is as valuable a means of publicity for the small theater as an illustrated display advertisement. It is usually less expensive, and as it occupies a place in the news columns, is practically assured of a reading. Such an ad-

vertisement allows of an arrangement with the publisher for a free write-up, just as does display advertising; and for this reason care must be taken in preparing the "copy" to avoid the style used by the newspaper editor, or the advertisement and the free write-up will resemble each other.

Two or three-line "readers" inserted in the local news columns of the newspaper are undoubtedly of value. Their cost is moderate, and they are practically certain to secure a reading. Their composition is very simple, usually consisting of notes on the current exhibition, or mere mention of the theater as a desirable place to go. Here are a few samples:

For a good laugh see "The Installment Collector" this evening at the Lyric, 410 State street. Five cents.

The pleasantest half hour you can spend is at the Electric, 173 Bush avenue. It costs you a nickel.

Visit the Alps with the moving picture man at the Crystal Theater. An education in travel for five cents.

The poster is nothing more than a large, detached display advertisement. As a matter of fact, the same layout that was used in the newspaper display might serve very well as a poster, everything being proportionately larger. Posters may be any size from 12 by 18 inches, or even smaller, to the big "three-sheet" billboard poster. However, 24 by 36 inches is about as large as the picture theater manager will ever care to use.

If it is possible to have the picture of the theater building lithographed on the poster in the same proportionate position as it appears in the newspaper advertisement, it is well to do so. But as it is difficult and sometimes impossible to get lithographic work done in a small town, the use of large, heavy-face type must be depended on to arrest the roving eye of the possible patron. In this case, the reading matter of our sample advertisement, with the illustrated top cut off, forms good "copy" without any other change.

A tinted paper is generally used—pink, yellow or green. By far the neatest and most attractive effect is obtained, however, by printing on white paper with two colors of ink. Too much color is a mistake. The date, and the titles of films and songs or slide sets done in red, with the balance of the sheet in black ink, makes a pleasing combination.

Some of the manufacturers and dealers in apparatus and films are prepared to furnish posters for advertising the slides and films they handle. These are printed in such quantities as to make the price extremely low, and are quite a convenience to the traveling exhibitor especially.

The handbill is the simplest affair of all. It need bear no illustration, since it is placed directly in the hands of the public and requires no device to catch the eye. It is simply a small poster. In fact, the poster described above, copied from the type matter of the newspaper display, when made 6 by 9 inches instead of 24 by 36, is a handbill. There is little advantage in two-color printing for handbills, for the same reason that illustrations are unnecessary. Tinted paper, provided the tint is agreeable and not the muddy shade usually shown by cheap colored paper, is good. But whatever is chosen in this respect, cheap stock and printing should be avoided as a plague. There is no one so ignorant as not to recognize the difference between a good and bad job of printing.

Big Detroit Picture Theater

One of the largest 5 and 10-cent theaters in the United States is what the Harris Amusement Company, of Detroit, Mich., will install in the Kanter building, at Monroe avenue and Cadillac square. John Harris, manager of the Grand Opera House, of Pittsburg, will be the active manager, and associated with him are the following Detroit men: Charles E. Kanter, Henry Kanter, Jr., Edwin A. Burch, James Howard, Ed E. Kane, W. W. Hannan and Henry I. Forsyth.

The company is capitalized at \$100,000, about half of which is held by the Detroit men and the remainder by Pittsburg interests. The lease of the building was made for a period of 40 years.

Work will be commenced immediately remodeling the building. The first, second and third floors will be taken out and the entrance placed at the corner of the building. There will be a parquet and balcony with a seating capacity of 900. The interior of the theater will be a little over 40 feet from floor to ceiling.

The outside of the building will also be altered, to create three exits, one on the southeast corner, facing Cadillac square and two facing the Campus. These exits will be framed with high arches, giving the building a highly ornamental appearance.

A feature of the decorations will be not less than 2,500 electric lights on the outside, throwing a blaze of light on the Campus. In addition to this, the outside of the two upper floors will be rented for electric light sign space, adding to the brilliancy of the display. Mr. Harris will be here within a week to take charge of the work.

The Detroiters expect this to be the start of a circuit of theaters of that class.

Operators' Union Adopts Scale

The moving picture operators' union of Chicago has adopted a wage schedule. The scale follows:

One operator, with one machine, beginning work at 1 p. m. or later, with an hour for supper, \$22.50 per week.

Two operators, handling two machines, beginning at 12 or later, with an hour for supper, \$20 each per week.

One operator, beginning at 6:30 p. m. or later, with an hour for supper on Sunday, \$18.

All shows giving extra matinees on any days but Sunday, \$2 extra for each matinee.

All shows opening before hours already specified, 50 cents per extra hour.

Operators in vaudeville theaters, only two shows per day, \$18.

Operators in vaudeville theaters, three or more shows per day, \$22.50.

Operators for road work, \$35 and transportation.

All entertainments to pay operators \$5 per night.

The union agrees that any operator quitting work without one week's notice and good excuse shall be fined one week's pay, to be given to his employer as damages. The union will also investigate all cases where operators are discharged or suspended.

Moving Pictures by Wire

Word comes from Copenhagen that a prominent Swedish engineer named Grell has just been granted a patent for an invention by means of which not only photographs, but also moving pictures may be sent and received by means of the ordinary telegraphic apparatus. The wonderful possibilities of the invention have attracted to it the attention of men of science and others throughout Europe.

Some Questions Answered

By David S. Hulfish

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

If I buy a motion picture machine of any particular make, will I have any difficulty in procuring picture films for it, or will all of the picture films on the market fit any make of machine? —A. H.

If you buy a professional machine, all of the films offered by film makers or film exchanges will fit the machine.

All professional films are uniformly of such sizes and of such marginal perforations as to be run by any make of professional projecting machine, and by many toy kinetoscopes.

The standard picture film measures one and three-eighths inches in width, although a slight variation is unimportant, since the edges of the film are not used in the machine. When the picture fills the film, so that it is intended to fill the screen when projected, the pictures are just one inch by three-quarters of an inch in size, being one inch wide and three-quarters of an inch high. They are spaced cross-wise on the strip of film, making a row of pictures one inch wide, and each picture taking up three-quarters of an inch in the length of the film. The first picture of the series on a strip of film has its head at the end of the film and its foot toward the second picture of the series. The picture film therefore is fed head-first through the projecting machine.

The holes in the professional film, which are for the purpose of feeding it through the projecting machine, are along the edges, outside of the row of pictures. The pictures form a long row like a stripe one inch wide down the middle of a one-and-three-eighths film, thus leaving three-sixteenths of an inch of margin on the film strip, and in this margin on both sides the feed holes are punched.

The standard punching for feed holes is four holes per picture. The shape of the holes may be anything the film maker may think best, and there is a difference in opinion on this point. Some film makers use square holes. Other makers use a square cornered hole, but rather oblong in shape. Others use a round hole, and still others a hole having something of the shape of a squat barrel, being straight edged at top and bottom, and curved at the sides.

The pictures in the strip need not be always one inch by three-quarters, but they always take up that much space on the film; no matter how small the separate pictures may be, they are spaced three-quarters of an inch apart on the film.



The remaining dimensions of the film are its thickness and its length. The thickness usually is 1-200 inch of celluloid, with a gelatine surface about 1-1000 inch, making 6-1000 inch total thickness. The length is anything the makers desire, since pieces of any length may be spliced together. The raw film comes from the factory in spools of 200 or 400 feet, and the picture then is printed upon it, and it may be cut or spliced into lengths from two feet to two thousand feet. A desirable length of picture is five hundred feet. This runs ten minutes on the screen, and permits a picture entertainment of the usual length to comprise two pictures.

The usual length of film roll put in a projecting machine for an exhibition is one thousand feet. This may comprise a single picture one thousand feet in length and running for twenty minutes, or it may be composed of two pictures each five hundred feet in length, or it may be made up of two pictures, a short one and a long one, making a total of a thousand feet, or three shorter ones, etc.

Thus the standard unit of picture film comes to be one thousand feet. All standard or professional projecting machines are made to take this standard size of reel containing one thousand feet, and it is the custom of moving picture theaters to base their entertainment upon that unit, running either one reel or two reels of film for one complete entertainment. The renting exchanges base their schedules of charges on the number of reels, each reel being assumed to represent a thousand feet of film, giving a twenty-minute entertainment when thrown upon the screen.

If you are buying a professional machine, you need have no thought of any standard film not fitting your machine.

If you are buying only a toy, you should select one which will take the standard films of the dimensions given below, since you may desire at any time to purchase a print of some standard film picture seen at some entertainment.

In buying a toy kinetoscope, measure the picture films which always accompany such an outfit, and accept only such a machine as uses films corresponding to the sizes given above.

An easy method to determine whether a toy film is of standard size is to match it over the accompanying picture, which shows a length of five pictures of film. This illustration is slightly narrower than the standard film, but the size of the pictures and the spacing of the holes along the edges of the film will match very closely with any film of standard size.

E. A. G., whose question, "What is a moving picture," was answered in the January number of THE NICKELODEON, is invited to study the successive positions of the arm of the figure in the white coat in the accompanying illustration representing a short piece of picture film.

Is there on the market a film gate so designed that the film will not stick in it?—L. S., Texas.

The sticking "in the film gate," which is the source

of most film fires, usually is due to the film rather than to the gate. If there is a weak place in the film, particularly a weak splice, the film is likely to break at that point when the intermittent sprocket tries to pull the next picture into place, and the weak point is between the intermittent sprocket and the film gate. When the film breaks at such a place, the upper part of the film sticks because it has lost its connection with the sprocket which was pulling it through.

When two splices are close together, the leading splice may pull apart under the heavier strain caused by the greater friction when the following splice is entering the film gate.

Unless your film gate is positively defective, the sticking of the film in it will be greatly reduced if not removed entirely by giving attention to the splices in the film, making each one strong, and if possible not having two splices within six pictures of each other.

There is no film gate so constructed that the film will not stick in the gate when the film breaks between the gate and the intermittent sprocket.

The underwriters and city electricians will not allow electric motors to be used for running picture projecting machines. I propose to substitute the electric motor with a water motor. Is there any objection to this?—S. D. L., Texas.

This is the fundamental reason why the motors were prohibited: If the film sticks in the film gate and the operator at the time is reading a novel or a letter from his best friend, the upper feed sprocket would run the film out all over the table, and when it touched the lamp house there would be an explosion.

The only way yet evolved to keep the operator's attention on the machine and on the film is to make him stand right there by it and turn the crank.

The way to keep a night watchman awake is to make him pull a time clock every thirty minutes; the way to keep a picture operator constantly on duty is to make him turn a crank twice each second.

The answer, therefore, to your suggestion that a water motor be used to drive the projecting machine, is that the fire departments in most large cities will not permit the use of any kind of motor whatsoever, beyond the crank and the arm of the operator.

I have several buzzers which are rung by push buttons and batteries. If all of these can be arranged to be rung from one battery, and yet each buzzer have its own push button, please explain to me how I can do it.—H. A. K.

Your question suggests the advisability of setting forth in full a system of bell and buzzer wiring for small theaters. Such a system of wiring suitable for any system of buzzers, and with particular reference to the requirements of the nickelodeon, is given below. The methods given are the best known to the art of electric wiring for low potential central battery work.

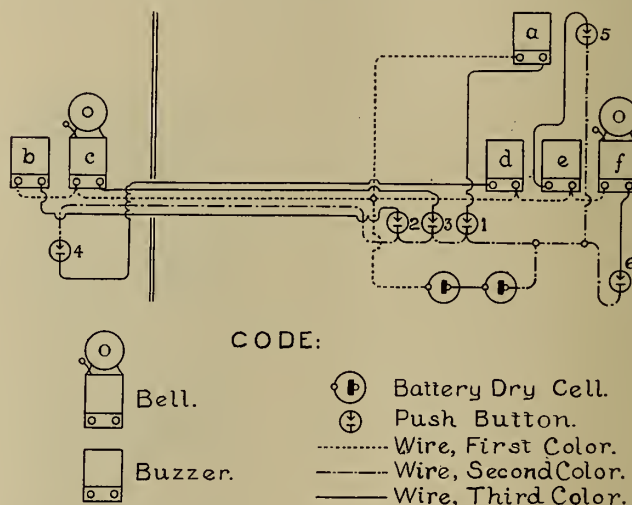
Any number of bells and buzzers may be rung from one battery of a couple of dry cells if the wiring is properly arranged. Furthermore, there need be no trouble whatever in the addition of another bell and button to the system at any time if the rules for such systems are understood and correctly followed in the first wiring.

To wire your buzzers correctly get three colors of No. 18 wire. What is known as double-cotton-covered paraffined annunciator wire is the cheapest that is good enough. This is copper wire of No. 18 B. & S. gauge, wrapped with two layers of cotton thread, the thread being wound on in spirals. The spiral of the outer layer

is in the reverse direction from the spiral of the first layer, so that the threads constantly cross each other. This crossing of the threads does much to keep the covering from unwinding quickly when the wire is cut in proper length to make a connection with a battery or instrument. After the wire is wound with the thread it is soaked in hot paraffin and drawn through a die, giving it a polished appearance.

Larger sizes of wire are an unnecessary expense for short distances. A more expensive insulation is not required for voltages as low as that of two cells of battery unless the wire runs through very damp places, in which case it is well to use rubber-covered wire, or run the wires on knobs.

When no more than two or three cells of dry battery are to be used the wires may be stapled to the wood-work of the room, driving the staples only close enough to hold the wires in place, and only one wire under a staple. Do not drive the staples too tight, since the staple may cut the wire; or, what is worse, the staple may injure the wire but not entirely cut it. In such a case the work will test out all right and the bells ring satisfactorily when installed, but by some small accident or jerk on the wire which may come days, months or years later



the wire will break at its weak place under that staple and your bell will refuse to work. Where a mass of half a dozen or more wires are run along together, they may be held under a leather or wood cleat, both ends of which are tacked down, or they may be run in a piece of molding such as is used in wiring for electric lamps. The smallest size of porcelain knobs should be used in wet places or out of doors.

Test each bell and each buzzer by ringing it with one cell of battery and two short pieces of wire, or hold the bell directly upon the binding posts of the battery cell. Mount the bells and buzzers where they are desired, and then run the wiring as follows:

Three colors of wire are on hand, and these are to be selected for use for different purposes, as follows:

First color, for common bell wire.

Second color, for common push-button wire.

Third color, for individual wires.

In selecting these three colors, the names of the colors may help the memory if they are properly chosen. Supposing that red wire, white wire and blue wire are available; take red for "ringer wire," which term includes bells and buzzers, blue for "button wire" and the remaining color for the individual wires.

Take the wire of the color selected for first color, or common bell wire, and run a single wire from the battery to one of the binding posts on each of the buzzers and bells; not a wire to each, but a single wire, running from one to another until all are connected at one binding post only. The ringer wire may start from the battery in several directions if that is the most convenient way to reach all of the bells and buzzers.

Connect the two cells of battery together, the zinc of one to the carbon of the other, as shown in the diagram, and connect the common ringer wire, first-color wire, to one of the free binding posts of the battery.

It makes no difference which of the binding posts of the battery or which of the binding posts of any bell or buzzer is connected to the first-color wire; the rule is that first-color wire must connect to one side of every annunciator device and to one side of the battery.

Now take the second-color wire, or "push-button wire," and, starting from the remaining binding post of the battery, run to one side of every push button, taking the buttons in any order, just so the second-color wire gets to all of them.

It makes no difference which of the button springs the wire is connected to; the rule is that the second-color wire must connect to one side of every button and to one side of the battery.

Both sides of the battery now are connected, and every buzzer and every button has one side connected. Next comes the running of the individual signal wires, or third-color wire.

The rule for the third-color wire is that each push button must be connected by a separate individual third-color wire to the bell, buzzer or annunciator which that button is to ring.

Run the third-color wires one at a time. In each case you will find a second-color wire already on the push button, and to the remaining spring of the push button connect your third-color wire, then cut it to the proper length, put it in place neatly and see that the other end of it reaches the bell or buzzer which that push button must ring. One of the binding posts of this bell or buzzer already has a first-color wire, and when you have connected the third-color wire in the remaining post of the bell a push upon the button will ring that bell, and no other. This is true, no matter how many buttons and bells are connected up to the one battery.

In this system, each bell and button has but a single wire, which belongs to that bell and button alone, and the total number of wires used is absolutely the smallest which will do the work. In addition to the single wire, which is third color, each bell is reached by the common first-color wire, and each button is reached by the common second-color wire.

To install an additional button and buzzer upon a system correctly wired as above proceed as follows:

Test the buzzer and mount it where desired; mount the push-button where desired.

Get a piece of first-color wire and run it from one binding post of the buzzer to any first-color wire already in use; preferably this is from the nearest bell or buzzer, or possibly from the battery, but this new first-color wire may be attached to any first-color wire anywhere that such a wire can be found.

Get a piece of second-color wire and run it from one of the springs of the new button to any second-color wire. If the new button goes in beside an old button a few inches of wire is all that is needed.

Get a piece of third-color wire and connect the remaining spring of the new push button to the remaining binding post of the new buzzer, and the new push button will ring the new buzzer, and no other.

The diagram of wiring printed herewith shows an arrangement for a small theater where the program is conducted by the doorkeeper. The "code" printed under the diagram will explain the meaning of the different parts of the diagram, and from this it should be understood easily.

In the diagram, button 1 will ring buzzer *a* and no other; button 2 will ring buzzer *b*; button 3 will ring bell *c*; button 4 will ring buzzer *d*; button 5 will ring buzzer *e*; button 6 will ring bell *f*.

In this arrangement for the theater the doorkeeper is in position to control the program of the show. The doorkeeper has buttons 1, 2, 3, buzzers *d*, *e* and bell *f*. In the retiring rooms, behind the picture screen, are button 4, buzzer *b* and bell *c*. In the picture machine operator's booth are button 5 and buzzer *a*. Button 6 is in the cashier's booth, and is an emergency call from her to the doorkeeper. The operation of this system of signals is discussed elsewhere in this number of THE NICKELODEON.

Principles of Theater Decoration

By E. Theodore Behr

THE EXTRAORDINARY growth of the picture theater business, and the feverish haste with which the little amusement houses are established and fitted up in every town in the country, are responsible for many crudities and even atrocities against good taste which have been committed in the name of decoration. Architectural absurdities have been created with the sole idea in view of fascinating and holding the eye of the casual passerby. Coloring that cries out louder than the professional "barker" has been employed as an "art" feature, under the impression that the public loves the garish display and flashy vulgarity of the war-decked Indian.

Public taste is generally better than we give it credit

for. Public education in the artistic and architectural requirements of good taste is much broader than might be supposed. In fact, so much effort is directed nowadays toward the every-day use of the finer principles of art, in advertisements, in cheap books, in store windows, in public buildings, that he must be an unobservant man who does not unconsciously absorb some knowledge of the æsthetic, however uneducated he may be in the sense of actual study. The garish, ornate and tawdry structure perfectly suitable to the "Midway" or "Pike" of the temporary exposition has no proper place on the business street of any town. To the majority it is displeasing in such a place—a discordant note.

It is not sufficient to give merely a clean show, how-

ever fun-provoking, entertaining, or educational it may be. To please the greatest possible number of people is the first aim of the picture theater manager; and the majority get their first impression from the outside—their second from the decorative scheme of the interior. Especially is the latter true of those who enter during an intermission and have a few minutes in which to look around. The effect produced upon the mind of the observer who, in this interval, finds himself confronted by the glaring inconsistencies of color so often found, will not be effaced by the most interesting of shows. He will go away and forget the films, the songs and the pictures; but he will not forget the looks of the room.

Colors exert a peculiar influence upon the human mind. From one end of the prismatic scale to the other, from the deepest violet down through the successive gradations and shades of indigo, blue, green, yellow, orange and red, each individual color has its own effect upon the mind through the optic nerve. These impressions are not felt; that is, we are not directly conscious of them. But we know that red is exciting; and it has been proven that the continual influence of a strong red light would produce intense excitability and even madness in time. Similarly, green is soothing; and we use green globes for our lamps, green shades for our eyes. It might be noted that green is the complementary color of red. Yellow is a sprightly, cheerful color in its true shades. It suggests sunlight, growth, activity. It is a most beautiful color when pure; yet no color contains so many possibilities for unspeakable ugliness. Its complementary color, blue, tends to be depressing and gloomy. Yet it, too, has both beautiful and ugly shades. Violet and pink are classed as delicate colors. They may be used sparingly, as may be orange also, on interior decorative schemes; outside, almost never.

White, as a combination of all colors, has the peculiar characteristic that it possesses only the good qualities of each. Properly placed and lighted, it is at once stimulating, soothing, cheerful and pleasing. It is equally suitable for factory or residence, store or theater. Nothing is prettier than a clean, white front for a picture theater, provided always that the architecture of the structure is in keeping with the simplicity of the color scheme.

The interior, on the contrary, should not be white. The nearest approach to it that is permissible is a cream or buff shade. Some little gilt is not out of place with interior decoration of this character.

After all, though, this matter of color scheme and decoration may well be left to the decorator who is assigned to the work. Every man who has made decoration his means of livelihood is supposed to have studied its principles enough to have some knowledge of color values, combinations and effects. If he has not, he certainly is not the right man for theater decoration. The foregoing comment on color effects will merely serve to place the theater proprietor or manager in a position to appreciate or criticize the suggestions of the decorator.

As to the architectural side of the ornamental scheme, simplicity is always in good taste. The use of an arch of some order is almost universal, and is to be commended. Such an arch, covering a symmetrical arrangement of doors, cashier's box, etc., forms a dignified and attractive front for any theater. In some cases, where a square front is adopted, the arch idea is carried out at the back of the arcade over the entrance and exit proper. Here the decorator may even replace the archi-

tect by painting an arch where one cannot actually be constructed.

The use of such gewgaws as figures of birds, animals, human beings, etc., is rather to be discouraged. One such figure over the center of the arch may be all right; even two, one at each side, if not too prominent. As a rule, however, they add little to the attractiveness of the place, and soon become dirty or broken.

If columns, pedestals, cornices or other constructions are used at all, they should invariably be of some standard architectural order. This is not because the public in general is familiar with the orders of architecture, but because the old masters of architectural beauty, who originally designed these forms, studied the very best possible construction down to the last detail. And all the students of the art who have since devoted their lives to it have not been able to make any improvement in these standard orders. They are universally recognized in the construction of public and private buildings costing millions of dollars. Surely the picture theater builder cannot afford to experiment with any new forms, or even new combinations of old ones. The picture theater man who gives greatest credit to the excellence of public taste, and who recognizes simplicity as the essence of dignity, will first meet with the approbation of the people.

The Moving Picture Show

The nickelodeon has achieved an amazing popularity, derived largely from the indigent. You seldom see an automobile at the door or a person in evening dress among the audience. Being essentially an amusement of the poor, it naturally attracts the agitated attention of those who believe, on general principles, that the morals and taste of the lowly always need looking after. They would uplift and purify the picture show until it possesses those educational, ethical and æsthetic values which are so conspicuous in the dramatic entertainments that are patronized by the well-to-do and cultured.

To the question, rife in several cities, what to do with the nickel theaters, the proper answer is very simple—to wit, give them better ventilation. In the main the shows are perfectly moral now. Almost always the villain dies in an exemplary and painful manner. Generally, also, they are in good taste. The standard may not be the highest; but it is as healthy as that of the boy who desires that only the "fightingest parts" of the Bible be read to him.

There's seldom anything the matter with anybody's taste until somebody else begins to tinker with it. Bad taste is almost always a laboriously acquired and carefully cultivated possession. The critics mean, simply, that the pictures are not what they would choose—the chances being, about as the ratio of the numbers, that what the critics chose would be no better in any essential value.—*Saturday Evening Post*.

Musicians in Nickelodeons

Efforts are being made on the part of the musicians to organize the numerous nickelodeons and moving picture shows throughout St. Louis. It is claimed that there are more musicians employed in these places than there are at the theaters. The city has been districted, committees appointed for each district, and a systematic campaign is being conducted by the musicians' union, with a view of organizing the musicians in these show places.

Motography in Fiction

By Ethel Egberta Thompson

MOTOGRAHY, as an art-science, is scarcely old enough as yet to have its own literature, or to be used even incidentally in any of the marvelous plots of the modern novel. Not even the perspicacious Jules Verne conceived its possibilities; or, if he did, his courage failed him when it came to recording them.

The short-story writer is not so diffident. All is fish that comes to his net; and the rapidly multiplying uses of motography will assuredly furnish him many a plot and theme in time to come. Already the scheme is under way.

Gilbert Parker Coleman has a story in the January number of the *Green Book Album*. The name of the story is "A Strange Witness," and the strange witness is a moving picture film.

The story opens with one Rafferty on trial for the killing of one O'Rourke. Daggett, the prosecuting attorney, is vastly pleased to observe that the chain of circumstantial evidence has tightened about Rofferty's neck, and is without flaw.

Rafferty was a polisher in Nixon's silver shop. O'Rourke was his rival for the hand of Kathleen Gilhooly. A state of war existed between the two men; and Davis, the janitor of the building in which Rafferty worked, reluctantly testified that he had heard the latter threaten to kill O'Rourke if he did not stop bothering him. He also testified that he heard a shot fired, that he hurried upstairs, and found O'Rourke stretched upon the floor, Rafferty standing a few paces away with a revolver in his hand. He also mentioned incidentally that Nixon's silver shop was next door to a photographer's.

In the face of this damaging evidence, Rafferty stubbornly insisted that he had not fired the fatal shot. The attorney for the defense, Weekes, was having a hard time.

In the midst of Davis' testimony, a newspaper reporter, Barlow by name, took a hand. He held a long and animated conversation in whisper with Weekes.

The state dismissed the witness Davis, and rested its case. Barlow, who had been listening with unusual interest, cast a significant glance at Weekes, who began a deliberate cross-examination. Despite the protests of the prosecution, he dragged the case along until it was seen that an adjournment would be necessary. It being Friday, court was adjourned until Monday.

"Court opened promptly at 10 o'clock on Monday morning. The room was packed with spectators—a rather strange circumstance, as the case had not previously attracted much attention. There had, however, been rumors to the effect that something unusual was to happen on this day of the trial—some strange sensation. No one knew how or when the rumor originated, but it was sufficient to draw the crowd.

"The buzz of talk in the room was stilled when the court attendant rapped for order and his Honor mounted to his seat. The crowd stared curiously at the judge, and when they did so they observed for the first time a wooden structure, like a box set on end, standing directly behind his Honor's chair.

"When all was ready, Mr. Weekes arose.

"Your Honor, I have but one witness to put on the stand. The circumstances are somewhat peculiar,

however, and perhaps you will permit him to explain. Mr. Wilcox!"

"Upon this, a tall, slender young man jumped from his seat, and bowed to the court and jury, as well as to the somewhat dazed Mr. Daggett, who had apparently not grasped the situation.

"Mr. Wilcox was the kind of man that one sees at county fairs. He was manifestly wholly at his ease, wore a perennial smile, and was a smooth, glib talker.

"Yes, Jedge, your Honor, if you'll just allow me a few minutes to explain."

"He walked to the rear of the room, and seizing the tail of a rope pulled into place a large sheet of canvas that covered most of the wall directly opposite the judge.

"Jedge your Honor, it's one of the hardest things in my line—moving pictures, you know—to get a film of a good scrap—a real, genoowine fight. Most o' them you see in the shows are fakes,—they just act before the machine and nobody gets hurt. Now my place of business is right next to where this chap Rafferty works. I used to hear scraps between him and the chap that was done up about once a week. So I makes an opening in the wall, fixes up the machines so as to peek into the room, so that whenever I heard them two knocking the furniture around I could wind up the films and get the pictures. It seems like this chap O'Rourke was always for mixing it up. Well, Jedge your Honor, I waited a long time, but it paid. For at last I caught the scrap when O'Rourke got his good and plenty. That's the one I'm going to show here. It's a beaut and will be a winner on the road—"

"Stop!" shouted little Daggett, jumping from his seat in a frenzy of excitement. "This is all irregular. This machine—I mean this man must be sworn!"

"Sure," responded the amiable Mr. Wilcox, smiling benevolently at the frantic attorney, 'sure thing.'

"He walked with sprightly step to the witness-stand and took the oath, after which he sat down and beamed pleasantly on the throng before him.

"Now, Mr. Wilcox," asked the counsel for the defense, after a few unimportant preliminary questions, 'you say that your business is to make moving picture films. Do you swear that the pictures to be shown here today were taken by yourself?'

"I do."

"Do they represent accurately the occurrences just as they took place before the machine?'

"Sure."

"You swear to that?'

"Sure."

"Mr. Weekes sat down. Mr. Daggett jumped up.

"But I protest, your Honor, that this is most irregular. Why, whoever heard of such a thing? I object to having these pictures put in evidence!"

"I fail to see," remarked his Honor placidly, 'how we can pass upon your objection until we know what the pictures are. The witness will proceed.'

"There was a marked note of curiosity in his Honor's tone. It was unmistakable that he was eager, as was every one else in that court-room, saving Mr. Daggett, to get a glimpse at this remarkable bit of evidence.

"At the direction of the witness, all the blinds in the court room were drawn, and every possible ray of light excluded. He then moved to the upright box behind the judge's chair. After a few moments a blinding cone of light was projected on the canvas covered wall opposite. There was a hum and buzz, the clicking sound of a crank being turned, and in an instant the spectators were gazing into the workshop of Nixon, the silversmith!

"The room was exactly as had been described. The furniture was placed precisely as had been related by Davis. And there, in the center of the room, bending over his work—was Rafferty himself.

"He was sitting at a worktable, his head bent over, and his arm moving briskly to and fro.

"Then the spectators became aware of another figure in the room. It was that of a young man, standing near the door. He was gesticulating wildly with both hands, and talking vehemently the while. It was O'Rourke.

"The man working at the desk paid not a particle of attention, but brushed away as if there was no one present. This conduct appeared to exasperate the other man. His gestures became more and more violent; it could be seen that he was fairly bursting with rage.

"Finally Rafferty threw down his tools and springing from his seat began to talk back, occasionally emphasizing his remarks by banging on the table with his fist.

"This action caused the other to lose what little reason he had left. He rushed over to where Rafferty was standing, and seized him about the throat. Rafferty retaliated with a tremendous blow in the face; and then they grappled. For a moment they stood almost still, each, however, exerting his utmost strength to get the better of the other.

"Then suddenly they fell to the floor, and began to struggle about the room, upsetting the chairs, rolling under the table, crashing into the desk, now one, now the other uppermost—clawing, beating, squirming like two wild beasts.

"Suddenly O'Rourke wrenched himself free. He darted across the room, placing his back to the wall and, drawing a revolver, aimed it at Rafferty.

"Oh!"

"The cry of Rafferty rang out with a thrill that twanged the wrought-up nerves of every spectator in the court-room. It seemed almost as if the figure in the picture had shrieked out in its deadly peril.

"With hearts wildly beating the spectators gazed breathlessly at the tragedy that was being unrolled before them.

"The figure of Rafferty crouched on the floor, his eyes steadily fixed on his opponent. Slowly, ever so slowly, he rose to his feet—and there the two stood, motionless, Rafferty at bay before the leveled revolver of his antagonist.

"For a moment they stood thus, when with a lightning-like movement Rafferty sprang forward. The other, however, was alert. He slipped lightly across the room in a diagonal direction and with his revolver still held Rafferty at a distance.

"Then an odd thing happened. O'Rourke slowly turned the barrel of the revolver away from Rafferty and toward himself. Rafferty seemed paralyzed by the act. He stood there, awestruck, his mouth and eyes open wide as if staring at a ghost.

"Deliberately and very slowly the weapon turned until the muzzle aimed directly at O'Rourke's forehead;

the left hand was raised and the index-finger pointed accusingly at Rafferty. Then a puff of white smoke was seen jutting from the barrel of the revolver, and O'Rourke fell lifeless to the floor.

"An instant before he fell Rafferty leaped across the room as if to arrest the deed, but he was too late. Snatching the revolver from the dead man's hand he gazed eagerly down into his face.

"The door opened and Davis the janitor stood on the threshold.

"There was a click of the machine in the box behind the judge, and Wilcox in a cheery voice cried out:

"That's all, Jedge your Honor. You can let in the light."

"The curtains snapped up and a blinding flood of light poured into the room. It revealed Rafferty, pale as a ghost, gazing in amazement at Wilcox, who had resumed his seat. It revealed Daggett, with an expression on his countenance wholly impossible to fathom. It revealed his Honor on the bench, staring vacantly on the white canvas opposite. It revealed the twelve jurors, sitting as motionless as statues. It revealed Barlow seated at the reporter's table, his head leaning on his hand, and with just the suspicion of a smile fluttering about his lips.

"Mr. Weekes rose.

"I offer the pictures in evidence, if it please your Honor."

Again Mr. Daggett was on his feet.

"I object," he shouted hoarsely. "This is irregular—it's unheard of—it's impossible!"

"His Honor rapped with his gavel.

"Counsel will please state his objections."

"Daggett was plainly rattled. He looked at the jury, and found but little encouragement in the inscrutable passivity of their faces. He scowled at Wilcox, as a marplot and mischiefmaker.

"I will admit, your Honor, that photographs have been received as evidence. But who ever heard of establishing a case with moving-pictures? There's no precedent for it!"

"Your objection is overruled," remarked his Honor coldly.

"Your Honor," said Weekes, "the defense rests. Does my learned friend desire to cross-examine the witness?"

"Mr. Daggett glowered into the beaming countenance of the oily Mr. Wilcox, hesitated a moment, and then snarled out:

"No! I don't mean a word of what he says—does—I mean what the machine says—no, I mean—does."

The jury brought in a verdict of not guilty. The judge quickly silenced a demonstration by the spectators.

"Mr. Wilcox was, however, not so easy to squelch. With the utmost nonchalance he stepped up to the judge and grasped that astonished gentleman's hand in a hearty handshake. Then slipping lightly across the room he performed the same kindly office for the dejected Mr. Daggett, slapping him on the back and wishing him better luck next time. And when he came to the newly released Rafferty, he sized him by both hands, wrung them heartily, and declared:

"Rafferty, old man, I knew ye never did it. It was luck for you that I had the pictures goin'!"

"Still, however, the same perplexed, astonished gaze shone from Rafferty's eyes. It was plain that he did

not understand. Something was amiss, or—was he really dreaming?

"Fifteen minutes later Wilcox, Rafferty, Davis, and Barlow were seated about a table in a restaurant across the street from the court-house. Barlow and Wilcox were in a gleeful mood. Davis and Rafferty had not yet come out of their coma.

"It was Davis who first came to himself.

"For goodness sake, Mr. Barlow, what has happened?"

"Why, as nearly as I can see," returned Barlow, flicking the ashes from his cigarette, "my friend Rafferty here has just been acquitted of a nasty charge of murder in the first degree."

"No—I don't mean that. Those pictures: They were not taken in the factory! I know that."

"How do you know that?"

"I would swear to it. There was no one in the room. There is no opening from one room to the other. And besides, I never saw this man Wilcox before. I don't believe he has ever been on the premises."

"Indeed, you make out a strong case, Davis," replied Barlow, smiling. "I am afraid we shall have to admit that you are right. Mr. Wilcox has never been in your building."

"But the room, the furniture, the chairs—everything in its place, the room looked just like Nixon's."

"You probably remember that, under Mr. Weekes' cross-examination, you gave a very minute description of these articles and how they were placed."

"But then there was Rafferty, and O'Rourke, and myself."

"Surely you will admit that it is an easy matter for a master-faker, such as my esteemed friend, Mr. Wilcox, to rig up fairly respectable substitutes, sufficient at least for the purposes of a moving-picture panorama."

"Then Wilcox never saw the room, and never saw O'Rourke?"

"Precisely."

"Well, I'll be hanged if I see how you did it."

"Well, you will remember that your cross-examination was quite thorough—lasting, indeed, the whole of an afternoon. This necessitated a recess of two days, Saturday and Sunday, which afforded my gifted friend ample opportunity to fake his film. It's his business, and he has genius."

"I admit," continued Barlow, "that the story about taking the picture from the adjoining room was pretty tough. But you will recall that my talented friend, Mr. Wilcox, was not on oath at that time. You may also have noticed that he has a certain fluency of speech. With the aid of this enviable faculty and the fact that you yourself had testified that the room adjoining Nixon's was used by a photographer, we contrived to get the pictures before the jury."

"It was your reference to the photographer that suggested the plan to me," went on Barlow, a little more soberly, "and it was the pathetic vision of that girl of Rafferty's in the court room that caused me to put the plan into execution. As to Rafferty himself, I was not so certain. At first I didn't believe he had a chance."

"Rafferty!" he exclaimed, turning suddenly on that young man who had been listening greedily to Barlow's narrative, "did you shoot O'Rourke or not?"

"Before God!" cried Rafferty falling on his knees by the reporter's side, "I don't know—I don't know what happened! It was so sudden—like. And the pictures

was partly right at that, Mister Barlow. 'Twas him drew the gun when we was clinched. I grabbed his hand and after some more scufflin' and brawlin' the gun wint off—and there lay O'Rourke on th' flure ferninst me, a hole in his head just where he shot himself in the picther. God knows I never intinded him no harm."

"Barlow seized the young man by the hand and thrust him back in his chair."

"Rafferty, I believe you. I believe you had a first-class case of self-defense, and maybe the pictures weren't needed, after all. Still," he added, with a resumption of his cynical smile, "they had their use. They proved the possible value of moving-pictures in criminal jurisprudence."

Dog Fooled by Pictures

A large white bulldog created a commotion in the Princess theater in Youngstown, Ohio, during one of the performances.

The dog came into the theater with a man, presumably his owner, and during the exhibition of a picture he stood in the aisle near the curtain. At a certain portion of the picture a little boy falls from a high wall into a sluiceway and struggles in the water, life size. The picture is a colored one, and the realistic scene was too much for the dog to withstand.

He ran to the edge of the stage and tried to jump up; failing in that, he stood in the aisle whining, looking up at the pictured water and the little boy.

Fearing he would injure himself by another jump, the owner took the dog from the place, not a little proud, however, of the animal's readiness to save a life.

Picture Theaters Have Ticket Speculators

A speculative combine of young boys at the Comedy Theater, Jamaica, N. Y., which was growing to big proportions, has been crushed by a decision of the establishment that no tickets be hereafter sold at the ticket office unless for immediate use. Some time ago a number of enterprising youths of Jamaica observed that five-cent tickets sold for afternoon performances were good in the evening, when the admission is ten cents. Accordingly each afternoon they bought numerous tickets, selling them to the folk standing in line at night at 100 per cent advance. The plan was working without a hitch, and the boys were getting many an extra ice cream soda out of the deal, when the management discovered the conspiracy.

Philadelphia Picture Show Report

Fire Marshal Lattimer of Philadelphia reports that in 1908 licenses for moving picture shows had been granted to 184 persons, the fee in each case being \$100, a total of \$18,400. During the same period licenses at \$5 each were granted to 367 operators, and 21 had been refused when they failed to pass the necessary examination. The aggregate amount received and paid over to the city was \$20,235. It was estimated that the number of licenses this year would be considerably larger, and a larger income is expected, as councils may be asked to increase the license fee.

An item in the Brazilian Review says a recent telegram from Buenos Ayres stated that the number of persons visiting the theaters and cinematographs of the Argentine capital during the year 1907 was 4,897,450.

The Chicago Electrical Show

By L. F. Cook

DESPITE the fact that there are many "Electric" moving picture theaters, the business is not fundamentally electrical. But the use of electric arc lamps for projection, electric motors for ventilation and machine operation, electric signs for advertising, and electric flash lamps for locating the lost end of a film that has slipped out of the machine, have combined to make electricity a controlling factor in the picture theater business. So it is not surprising that the Chicago Electrical Show contained at least a few exhibits of interest to the man in the business.

Of course the most obviously appropriate exhibit

started by a sailor boy and the audience beheld moving pictures of the Atlantic fleet on its famous cruise around the world, also many views on land and sea taken from the battleships.

Away up at the other end of the Coliseum was the big group exhibit of apparatus using electric power, current being furnished by the Chicago Commonwealth Edison Company. Near the center of the group, where the crowd gathering thickest indicated some unusual attraction, was a Viascope machine, driven by a small electric motor. The pictures, instead of being projected on a large screen, were thrown upon a ground glass



The Chicago Electrical Show for 1909.

from the moving picture man's point of view was the biograph room of the United States naval display. The whole of the big Coliseum Annex, just south of and opening into the main building, was given over to the use of the government and devoted to exploiting life in the navy, a whole battleship, the "Electra," being reproduced with its full equipment. The biograph room was in one corner of the Annex, merely a portion curtained off and provided with a screen at one end and a projecting machine and stereopticon at the other. Chairs were provided to seat about 150; and shows were given every half hour or so during afternoon and evening for the full two weeks of the electrical show.

The moving pictures were shown only in the evening, the afternoons being devoted to lantern slides featuring the variety of "gay life" enjoyed by the boys of the navy. After dinner the moving picture machine was

plate, not over a foot square, such as is used in focusing a camera. Naturally, this plate was only a few feet in front of the lens of the machine; and the moving pictures, thus sharply concentrated and highly illuminated, were constantly viewed by great numbers.

At the booth of the Fort Wayne Electric Works a Motiograph machine was used in connection with the exhibition of the Compensarc manufactured by the company. An interesting demonstration of the current-saving properties of this device was made for the edification of interested visitors. An ammeter and a wattmeter were connected in circuit with the arc of the machine, and a double-throw switch allowed either an ordinary rheostat or a Compensarc to be thrown into the circuit at pleasure. With the ammeter reading 40 amperes, a common operating figure, the wattmeter showed a greatly reduced reading when the Compensarc was used, no

difference in the operation of the machine being discernable. The device is intended for use with alternating current.

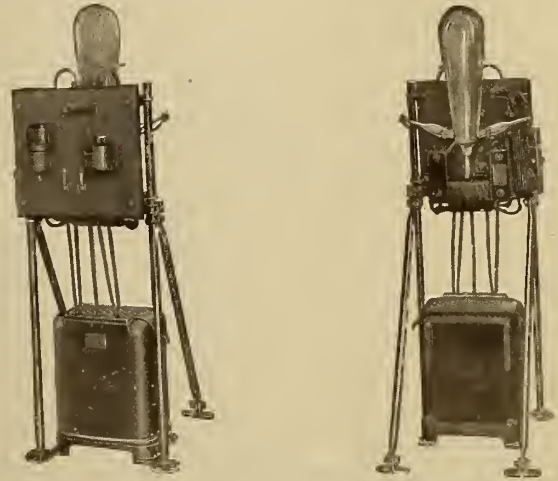
The Murphy Electric Rectifier is another means of transforming alternating into direct current for moving picture machines and other purposes, which was exhibited at the show. It is a mechanical contrivance.

Arc light carbons, an important part of the moving picture and stereopticon apparatus, were shown by the National Carbon Company. A new carbon designed especially for moving picture machine arc lamps was a feature of the display. The company also showed a line of pocket electric flash lamps, whose many uses in the picture theater and operating booth need not be described.

In the field of electric signs there were many exhibits. The Pyro One-Light Electric Sign Company displayed an interesting assortment of signs of the kind more or less familiar to most picture theater people. The feature of this advertising sign is the large amount

appliances, exhibited a line of electric motors of various sizes, suitable for theater ventilation.

The big exhibit of the General Electric Company included its mercury arc rectifier for changing alternating to direct current for use in moving picture arc lamps. The use of this device in connection with alternating



The General Electric Mercury Arc Rectifier for Moving Picture Machines.



The United States Navy's Battleship Exhibit.

of illuminated surface which is secured with the use of but one incandescent lamp.

The Autoelectric Sign Company made an exhibition of its color-changing art glass signs. This company makes a special picture theater sign which is quite pleasing.

The Neville illuminating sign is another advertising attraction which has entered the picture theater field with some pleasing designs.

The American Automatic Advertising Company displayed some interesting illuminated advertising devices, including a so-called moving picture machine, which consists of a revolving wheel whose periphery is occupied by advertising slides which are projected by means of an electric light.

The Attractograph Company exhibited a series of its "Rainbow" and "Dissolving" signs, by means of which very attractive results are secured.

The exhibit of the Federal Electric Company included an excellent line of electric signs, many of which are suitable for the use of picture theaters.

The Mechanical Appliance Company, manufacturers of electric motors, projecting lamps and ventilating

current service and a direct current arc lamp results in securing the good features of both kinds of current.

The exhibits of electric motors naturally formed a large portion of the show, and it is impossible even to mention all the types shown which are suitable to either projecting machine operation or theater ventilation. The announcements of some of the makers may be found in the advertising columns of THE NICKELODEON.

Growing Importance of Moving Picture Shows

At present the moving picture theaters attract larger audiences than any other kind of theater does, says the *New York Sun*. The Elizabethans called dumb show performances "motions"—so Shakespeare speaks of a "motion prodigal son." As this word would excellently describe the popular modern product and might save us from the Franco-Greek "cinematograph theater" and other tedious terms, it is a pity we have overlooked it.

Financially, the counterfeit motions of today have already proved successful rivals in New York City, leaving aside the rest of the United States, of vaudeville, and if they have not yet competed very dangerously with the so-called legitimate drama, there is some reason to suppose that they may do so before long.

One trait of this drama is its internationalism. Probably more than half of the motions given in this country come from France. On the title curtains of Broadway the Gallic cock frequently crows the name of that enterprising French firm, which, by the bye, sent a cinematographic expedition a year ago into Libya. From Paris comes the newest phase of motions. A few weeks from now the Parisian public will be admitted to an as yet unparalleled exultation of the silent stage. A company has been formed with the purpose of engaging the noblest powers of art in the service of the motion, and before long the American public also will be enjoying the fruits of this enterprise. Everywhere, owing to the facile multiplication of films, dumb show plays will soon represent the highest dramatic talent of the world. It is by no

means improbable that the development we refer to will hereafter deserve the epithet "epoch-making."

Under the vicious title of "Le Filme d'Art" this French undertaking manifests a vaulting ambition. For its literary director it has the Academician Henri Lavedan; Le Bargy, the magnate of the Theater Francais, is its stage manager; that eminent composer, Fernand Le Borne, is responsible for its music. It has three pieces ready to be launched—an adaptation of the old mimo-drama by Rouffe, "La Main Sanglante"; a scenario composed for it by Henri Lavedan, "L'Assassinat du Duc de Guise"; and the work of another academician, Jules Lemaitre, "Le Retour d'Ulysee."

The cast of the second piece, to take an instance, is as follows:

Henri III.....Le Bargy
Duc de Guise.....Albert Lambert
Duchess de Guise.....Mlle. Robinne
Two episodic personages.....Dieudonne and Mlle. Bovy

Each of these performers is a Parisian star of much brilliance. The music comes from Saint-Saens, who sought his inspiration from the transient films, we are told, "trying to make his phrases coincide precisely with the unwinding of the pictures." His work has been transferred to the phonograph by the first orchestra in Paris, that of Lamoureux. The scenes have been painted by those renowned artists in this kind, Amable and Jambon, and they exactly reproduce the halls of the castle of Blois, where the murder was done—all the accessories being archaeologically correct—the furniture, pure sixteenth century, and the very "Book of Hours," from which Henry reads a prayer over his victim, having a binding by Le Gascon. In "Le Retour d'Ulysse" Penelope is played by that most classic of French actresses, Mme. Bartet, and the musical accompaniment is by Georges Hue.

Other motions will soon be ready by Sardou, Anatole

France, Haraucourt, and such lights with Sarah Bernhardt, Delaunay, Paul Mounet, Genier and the rest of the contemporary French galaxy as interpreters. Where ballets are in order the most talented performers appear. Regina Badet, Trouhanowa and Otero figure in a single dance. Here indeed the public will be permitted to behold constellations undreamed of elsewhere at any price.

In the meticulous rehearsals of these works we catch glimpses of Le Bargy ordering the great Mme. Badet to repeat one gesture five or six times before the machine is allowed to snap her. A whole day's work often yields a meager three yards of film. Never before, perhaps, has the significance of gesture and expression been studied with such exacting care.

The artistic world of Paris seems to be taking this innovation with much seriousness, and we are inclined to think its attitude is justified. Hitherto our motions have come from the lesser unemployed actors and actresses collaborating with rag-time composers, and the public has flocked multitudinously to their achievements. What will happen when the most scintillating talent of the dramatic and musical world may be seen and heard on the same terms? Most of these Parisian stars, we observe, belong to subventioned institutions. Otherwise durst they have challenged this competition?

Wherever pantomime has had a fair chance it has shown itself a dangerous rival of the spoken drama. The drama of antiquity finally went under to it in Rome. In the eighteenth century London even Garrick found it hard to cope with. In the Paris of the Restoration half a dozen dumb theaters played to full houses. As the pictures painted around churches have been the Bible for the ignorant, a performance appealing mainly to the eye must ever attract a wider clientele than works requiring the co-operation of more abstract faculties. Moreover, even among the educated the mute gesture, if truly eloquent, as Mme. Badet can surely make it, has a peculiar fascination of its own, perhaps because of its more elastic grip upon the fancy.

New Amusement Patents

By Austin Sherrill

It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

907,206 and 907,207. Automatic Piano. The patent covers details of the case, and of door-opening and closing devices. John A. Weser, New York, N. Y.

907,449. Coin Controlled Vending Machine. A. C. O. Bock, Brooklyn, N. Y.; assignor to Rudolph F. Emerich, of same place.

907,515. Magazine Camera. A camera having a magazine for a number of sensitive plates, a lens, shutter and a developing chamber, and means for passing an exposed plate into the developing chamber.

907,531. Slot Protector. A device for protecting coin-operated machines. Henry K. Sandell, Chicago, Ill., assignor to Mills Novelty Company, of same place.

907,689. Automatic Displaying Machine. A shadow box has a source of light at the rear thereof, a stack of lantern slides and automatically acting carriages acting to elevate the slides singly into position. Ray H. Hadfield, Chicago, Ill., assignor to Bulletin Company of America.

907,717. Choke Coil. An adjustable coil for regulating the amount of electric current given to motion picture machines. Harry J. Beck, Philipsburg, Pa.

907,746. Amusement Device or Merry-Go-Round. A simulation of air ship having a vertical as well as a circular motion is shown. John E. Cooper, London, Eng.

907,826. Magazine Graphophone. A wheel carries a number of records, and any one of these may be transferred to a reproducing device, as desired. Henry W. Longfellow, Jr., Allston, Mass.

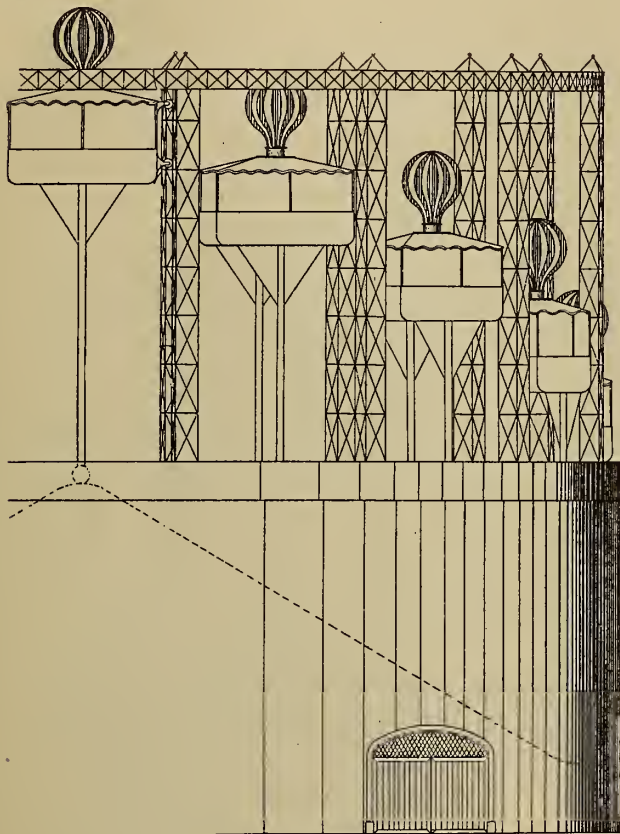
908,411. Compressed Air Talking Machine. A graphophone is provided with a reproducing member using compressed air, and a superior volume of the reproduced sounds is secured. Henry Joly, Paris, France, assignor to Compagnie Generale de Phonographes, Cinematographes et Appareils de Precision, of same place.

908,560. Stereopticon. Two projectors, as for dissolving views, use the same lamp, one of the projections being made by a horizontal system of lenses and the other by a vertical system of lenses, the vertical system of lenses having also a mirror for directing the projected picture upon the screen. Emory W. Goodrich, Somerville, Mass.

908,591. Electric Sign. Joseph N. May and Clifford A. Treat, Denver, Colo.

908,613. Changing Sign. Leon M. Schoonmaker, New York, N. Y.

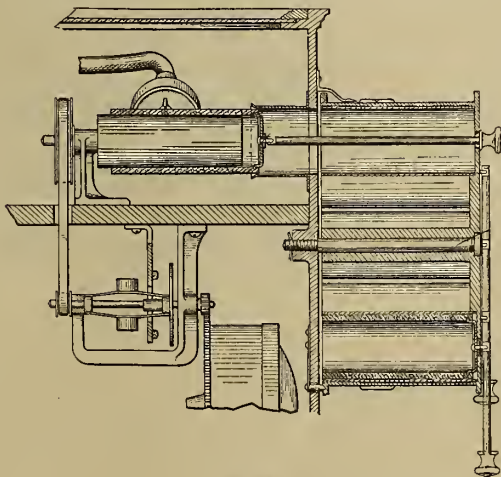
908,668. Exhibiting Machine. A writing-in-sight instrument, with magnifying devices. George E. Heyldia, Stratton, Eng.



907,746.

908,683. Sound Record. A sound reproducing record consisting of a strip of paper provided with an air pervious pattern corresponding in form to sound waves, to control the passage of a current of air. Einar Leschbrandt, Philadelphia, Pa.

908,778. Double Graphophone. This is a graphophone using a disk with a record on both sides on the disk. Such a disk with different records upon the two sides is already well

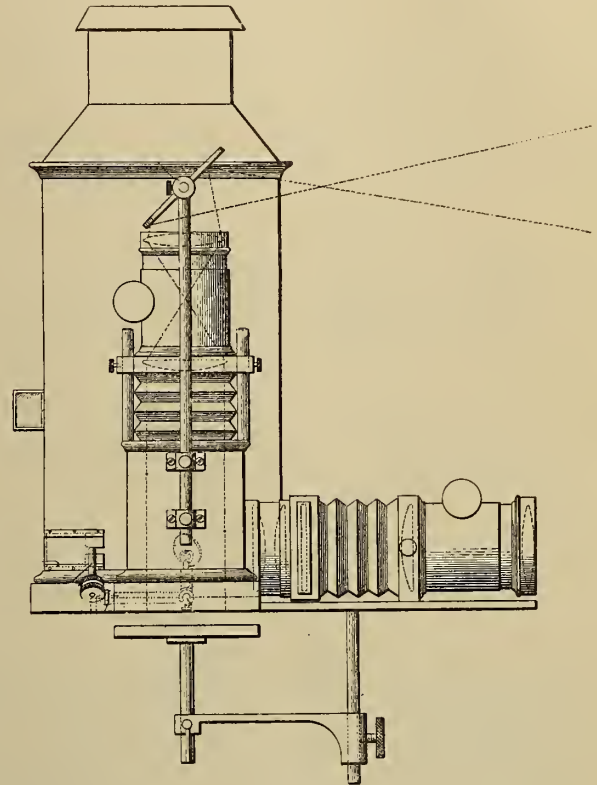


907,826.

known, but this inventor has used both sides of the disk for the same record, and has placed the disk in a reproducing machine having two reproducers, thus reproducing simultaneously from both sides of the disk, and consequently with a much increased volume of sound. Charles I. Lamb, Chattanooga, Tenn.

908,807. Coin Controlled Vending Machine. Emanuel F. Schneider and Richard J. A. Pasternack, Little Rock, Ark.

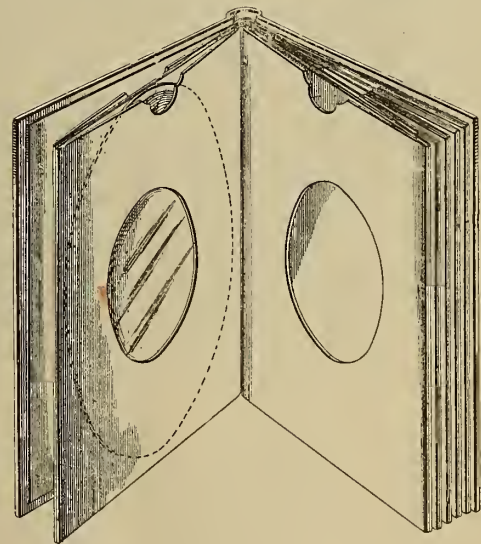
908,854. Advertising Device. A device having endless chains with display matter attached. William F. Gill, New York, N. Y.



908,560.

908,865. Self-Playing Instrument Attachment. The combination of an indicating pointer located out of the way of the perforated music sheet, and a mirror located in front of the sheet in such location to the line of vision that the moving end of the indicating pointer will be reflected in juxtaposition to the line of vision of the sheet.

909,100. Coin Controlled Vending Machine. Charles M.



909,410.

Linde, Fullersburg, Ill., and Frederick C. Franke, Chicago, Ill., assignors to Hilo Gun Company, of Chicago, Ill.

909,362. Coin Operated Device. A coin operated releasing mechanism for vending machines. George P. Brand, New York, N. Y.

909,428. Arc-Light Electrode. A pair of arc-light pencils having a positive pencil composed of carbon surrounding a core of iron, and a negative pencil comprising ferric and titanic material. Isador Ladoff, Cleveland, Ohio, assignor of part to Philip C. Peck, New York, N. Y.

909,455. Magazine Phonograph. Cornelius Reinhardt, San Francisco, Cal., assignor to Autophone Company, of same place.

909,461. Phonograph Record. This is a disk record having a metal web embedded in the disk to increase its breaking strength. Hermann Schroder, New York, N. Y.

909,404. Moving Picture Machine. This is a machine of the friction-feed type. The friction wheel has an expansible rim. The advantage of this type of machine is that it does not depend upon the extreme edge of the film for driving, and then

require that that edge be weakened by being punched full of holes. Mr. Hamacek's invention provides a new method of attaining the desirable features of the friction feed. Adolph F. Hamacek, Chicago, Ill., assignor of one-half to D. B. Baker, of same place.

909,500. Amusement Device. A car running on a track has a rotary passenger carriage and means is provided to change the direction of rotation. Emil Woerth, Brooklyn, N. Y.

909,677. Shutter Mechanism. A kinetoscope shutter having a cone form with blades forming the cone portion of the shutter, the axis of the shutter being in a plane oblique to the focal axis of the light.

909,687, 909,688, 909,689. Automatic Vending Machines. John Schmidt, St. Louis, Mo., assignor to International Vending Machine Company, of same place.

Moving Pictures that Sing and Talk

By J. J. Wrig

IN VIEW of the success which is obtained by the moving picture apparatus, the idea naturally occurred to use the phonograph in connection with it, so as to hear the voice at the same time that we see the picture upon the screen. Among such devices we may mention one brought out in Paris. It is the invention of Captain Couade. In his method, the actor utters the words or

to accompany the words. The moving picture machine thus secures the photographic record of the series of gestures during the whole time that the phonograph disk is working.

In reproducing the two records at exactly the same rate of movement, the moving picture machine is placed as usual at a point behind the audience at the back of the



Phonograph Repeating Actor's Utterances While He Acts for Camera.



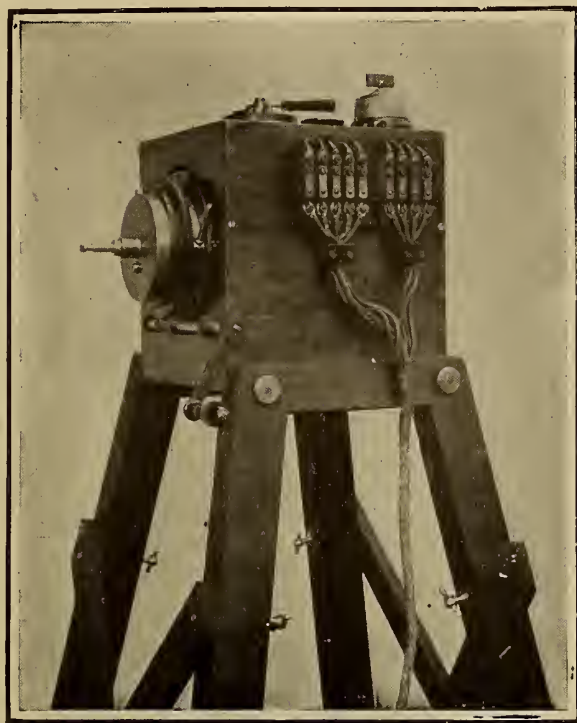
Weight Driven Phonograph Sending Current to Distant Motor.

song into the phonograph, but without the gestures or facial expression.

The actor takes his position before the camera and his movements are photographed. Coupled with the moving picture machine is the phonograph of the flat disk type which was before used. A jointed rod coupling is used in order to connect the phonograph mechanism with the picture machine, and the latter is driven by a small electric motor. While the phonograph is repeating the actor's words, he goes through the necessary motions

hall, while the phonograph is located near the screen. The weight-driven mechanism of the phonograph is coupled to a revolving electric device which serves to produce a current, and this current is sent to the moving picture machine. In the latter there is mounted an electric motor, which drives the machine. As this motor receives current from the electric device on the phonograph, its speed is exactly the same as that of the phonograph. By this means we have a perfect concordance between the two apparatus.

Captain Couade seems to have solved the problem of working the two machines in harmony. Both apparatus start up simultaneously and afterward run at the same speed, by simply placing the phonograph needle on a marked point of the disk and on the other hand using



The Motor in Its Portable Case.

a marked image of the picture film at the same time. These points were previously obtained when the phonograph and picture machine were directly coupled by the shaft as above mentioned.

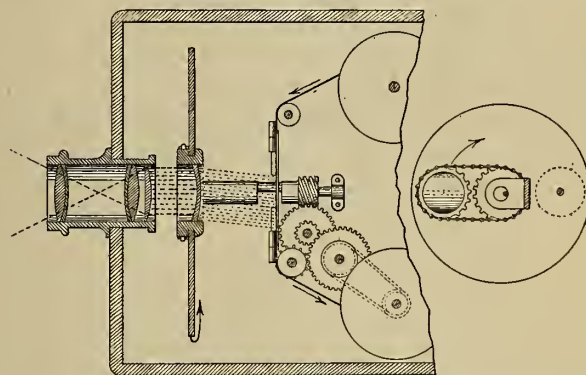
Captain Couade's invention consists in the use of a revolving device which is driven by the weight mechanism of the phonograph. The device resembles a revolving commutator, and it receives direct current from the city mains and transforms it into alternating current. The motor is mounted in connection with the moving picture machine, and it consists of a simple two-pole electric motor which is arranged to run upon the three-phase current. Such a motor takes exactly the same speed as and driving mechanism of the phonograph.

A NOVEL CAMERA FOR MAKING MOVING PICTURES.

Numerous cameras have been invented for producing photographs of objects in motion upon an intermittent moving sensitized film, but none so far, we believe, have come into public notice wherein the film has a continuous movement from one spool to another behind a lens. The camera in the accompanying illustration has this latter feature, which renders it much more easy to operate and more simple in construction than is usual, and the basis of the exposure of the image on the moving film in an optical manner is quite novel and interesting. A single crank on one side of the box operates through suitable gears and belting the lower winding spool, which in turn draws the sensitized film from the upper roll over a guide roll downward through a feed tube in a constant continuous movement, while another gear meshing in a spiral

spur rotates a longitudinal shaft, on the extreme left end of which is supported a revolving exposure disk.

On the flat side of this disk near its periphery is a transparent circular window, the axis of which coincides with the axis of the camera lens, the latter being rigidly secured to the front wall of the camera, and also is in line with the moving film behind. Within the circular aperture of the disk is a rotatable ring having sprocket teeth on the portion of its circumference extending laterally beyond the flat surface of the disk. Within this rotatable ring is secured a concavo-convex or negative cylindrical lens termed a refractor. At the rear of the camera lens combination is fixed a plano-convex or positive lens. Referring to the small illustration on the right, it will be noticed a stationary sprocket is fixed to the shaft bearing. A sprocket chain connects this sprocket with the movable ring sprocket on the rotating disk. The effect of this arrangement is to keep the transverse horizontal axis of the cylindrical lens in a horizontal position as the disk revolves. In the larger illustration the course of the rays of light from the object through the lens is shown. From the camera lens they are directed in a parallel direction by the single plano-convex lens and upon impinging on the movable cylindrical lens in the disk, while its direction is upward, are refracted downward with the same rapidity that the constantly moving film moves also downward, thereby impressing the image upon the film perfectly sharp and clear and always in register and line. The arrows show the lens in the disk moving upward while the film passes downward. At the same time, by means of an eccentric pin on the main shaft a reciprocating frame adjacent to and in front of the film moves downward with the refractor rays as they strike the film and makes a distinct division line between each picture. Another device is provided at the top of the camera for indicating the number of feet of film that are used. The inventor, Mr. Joseph Bianchi, of Toronto, Canada, in explaining the operations of the camera, stated that he was able to secure good motion effects with eight impressions



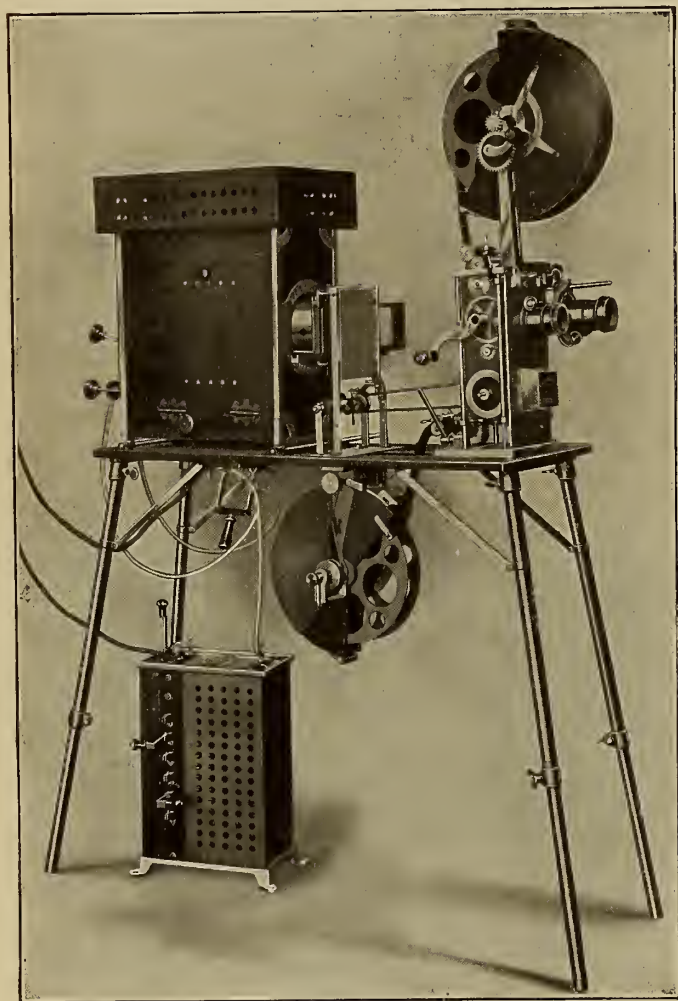
A Shutterless Moving Picture Camera.

to the second on the moving film in place of sixteen, as usually required on cameras of the intermittent character. Positive strips made from the negative films are passed through any usual moving picture lantern with the stop interval between the pictures, and are more steady, with less lateral displacement than is generally noticeable in films of the ordinary type. The camera is also very light to carry and is convenient to operate. It is a distinct advance in avoiding the usual delicate intermittent mechanism of cameras of this type.—*Scientific American*.

The Viascope Machine

The accompanying illustration shows the Viascope Special, the newest machine of the Viascope Manufacturing Company. Simplicity and rigidity form the chief mechanical attributes of this model, and it is built to stand the long, hard service of the busiest picture theaters. As to its artistic qualities, the picture speaks for itself.

A nickeled steel case encloses the working parts, eliminating all dust trouble. All parts are interchangeable. The lubricating system employed consists of a



The Viascope Machine.

series of tubes leading outside the machine, so that it need not be opened for oiling.

Lack of vibration and flicker are features of the new model. A single cam, which always engages the carrying mechanism, moves the film. The shutter always remains in the same position relative to the frame.

In case of fire, the film cannot burn farther than to the framing plate. Even when the machine is motor operated and the film should part at a bad joint, the film will be fed away from the fire and the flames will die out. The machine is covered by a very thorough guarantee.

Motography in Athletics

The moving picture is coming more and more into its own as a method of scientific record. The flexibility

of production, whereby the film, recording its pictures at a normal speed, may be made to exhibit them as slowly or as rapidly as desired, makes it a perfect means of analysis of any movement. And it is permanent. Every doubtful point may be studied over and over again, and the faults of every move detected.

Before the Royal Photographic Society of England a lecturer said recently: "One of the reasons why Americans excel in certain branches of athletics is that athletic clubs in the United States use the focal-plane photograph and the cinematograph to record every incident of their practices. Afterward faults are corrected by careful study of what the camera shows."

Demand for Gard Tickets

In one of Chicago's big film exchanges the other day an exhibitor, while getting his supply, asked for "Gard" tickets. The exchange did not have that particular brand; so the exhibitor left the film to be called for later, and went out. He returned in half an hour with a roll of the tickets he wanted, took his film and went his way. Good recommendation for Gard products.

A Popular Picture Theater Singer

Miss Ruby Bake, the popular soprano, is singing Remicks' big hit, "Shine On Harvest Moon," at Swan-



son's Chicago Theater. The slides for this song were furnished by the Chicago Song Slide Exchange.

Slides for Lincoln's Birthday

The Brayton Manufacturing Company has just received a remarkably attractive slide intended to be used in picture theaters on the occasion of the hundredth anniversary of Abraham Lincoln, February 12, 1909. No doubt every exhibitor will want to show a picture of the great emancipator on that day. The slide is beautifully colored and designed in a most artistic manner. Those who are interested in securing one of these slides should

address the company, mentioning THE NICKELODEON. The address appears in the advertising columns.

National Waterproof Film

B. W. Beadell, of the National Waterproof Film Company, is showing samples of standard film which has been treated by the company's patented waterproofing process. The advantages claimed for this treated film are many. Being impervious to moisture, the operator need have no fear of throwing a bucket of water right on to the film in case of fire, as no harm to the film will result.

Another distinct gain is the clearness of the treated film. Before coating, it is thoroughly cleaned; the coat of patented preparation is applied to the emulsion side of the film, thus increasing its thickness and toughness; and the final result is a film free from scratches and "rain." It is also claimed that the treated film is not so brittle as the untreated.

The Standard's New Machine

The American Moving Picture Machine Company's projecting machine, for the sale of which the Standard Film Exchange has recently secured exclusive rights, is illustrated herewith. Joseph Hopp, the Standard's president, has succeeded in securing a territory covering all states between the Allegheny and the Rocky mountains.

The construction of the machine is claimed to be practically perfect, all parts being case hardened, and guaranteed for one year against breakage.

A glance at this machine will convince the professional operator of its excellence. It is constructed entirely of iron and steel, the mechanism having adjustable bearings which will stand the wear and tear of constant use, thus insuring longer life of the machine. All parts of the mechanism are interchangeable.

The automatic fire shutter is purely mechanical and not operated by springs or friction. The framing device is simple and positive, and on adjustment is said to remain in position indefinitely without slipping. The shutter cannot cause the least bit of trouble, as the machine may be operated without one, producing equally good results. The pin wheel and star wheel are constructed to prevent breakage, and when the pin becomes worn a new one may be inserted in a few seconds without taking the machine apart.

All tension on the film is removed, thereby saving wear and tear and prolonging the life of the film. No automatic valves are used. The film passes through fireproof chambers, no loop at any time being open or visible or within reach of any possibility of fire. The take-up device is driven by a chain, allowing no slip.

The machine may be operated by hand or driven by motor. The motor is especially constructed, shunt wound, equipped with speed controller giving eight different speed adjustments, and can be attached or detached at any time without any alteration to the outfit. When driven by motor the handle disengages automatically.

The intermittent movement is one to eight. This, as compared with machines which have a movement of one to four, is claimed to give a reduction of 50 per cent in the flicker; also that the picture is exposed on the sheet for twice the length of time as the exposure given by some other machines, and therefore requiring less amperes in the lamp. The film is held on the feeding sprockets by two hardened steel rollers, which at no time will allow any escape. The center of the film is never touched while the machine is in operation, thus eliminating the danger of scratching its surface.

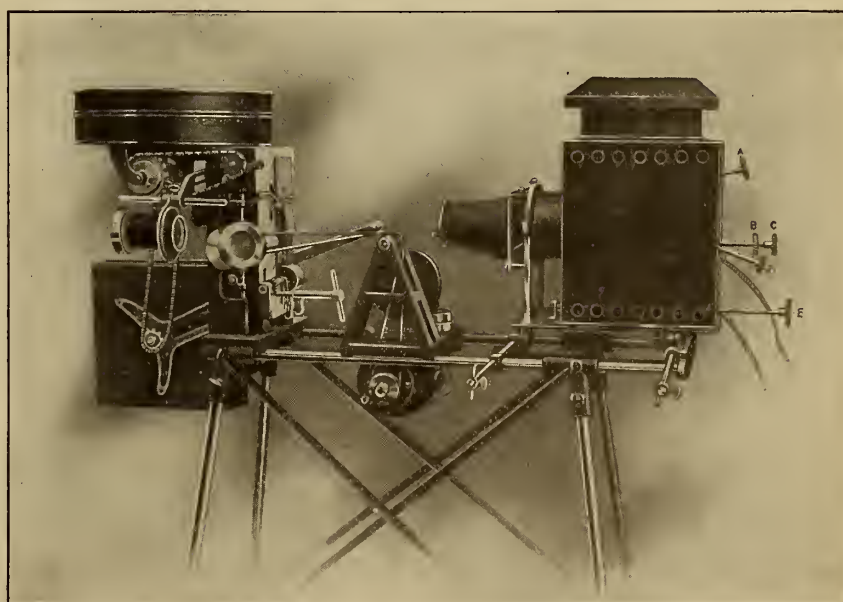
The lamp house is insulated inside, top and bottom, with mica, enameled to prevent rusting, and has more



Song Slide and Information Department, Standard Film Exchange.

sliding range than usual. The electric arc lamp is constructed of steel and has numerous different adjustments. Carbon connections can be controlled while operating, thus insuring a good contact at all times. The lenses and condensers on this machine are the best obtainable from the Bausch & Lomb Optical Company. The table is made of steel tubing, easily adjusted to suit all requirements.

The rheostat has the advantage that the same result



The American Moving Picture Machine.

is obtained when using either direct or alternating current. If used on direct current 110 volts will give twenty-five amperes. This also applies to the use of alternating current. No wire, porcelain or other breakable material is used in its construction and it will safely stand up to seventy-five amperes.

The reel is constructed entirely of polished steel,

enameled, and can be used on any machine. It is made detachable.

Interested exhibitors will do well to call or write the Standard Exchange, mentioning THE NICKELODEON. A view of the song slide department of the exchange's extensive new quarters in the Unity building, Chicago, is shown here.

News of the Trade

PERSONAL.

DAVID HORSLEY, representing the Centaur Film Company, Bayonne, N. J., visited Chicago January 26.

GEO. F. KEARNEY, Detroit, secretary of the Independent Film Protective Association, visited THE NICKELODEON while in Chicago January 26.

G. W. BRADENBURGH, of the International Film Manufacturing Company, Philadelphia, was a visitor at the offices of THE NICKELODEON January 26.

DR. RICHARD RAY, Kansas City, vice-president of the Independent Film Protective Association, was in Chicago January 26 and visited THE NICKELODEON.

G. F. BAUERDORF, treasurer of the Great Northern Film Company, with offices in New York, attended the mass meeting of Chicago exhibitors at the Sherman House, January 26.

DWIGHT MACDONALD, former secretary of the Film Service Association, has been appointed general manager of the Motion Picture Patents Company. In recognition of his services Mr. MacDonald was presented with a check for \$1,000 by the disbanding members of the association.

NEW INCORPORATIONS.

DOVER, DEL.—The Crystal Palace Amusement Company has been incorporated with a capital stock of \$5,000 by Simon Seltzer, 5860 Cambridge street; Jacob Bazin, 311 Sears street; Jacob M. Mayerson, 1516 North Sixth street, Louisville, Ky.

DOVER, DEL.—The East End Amusement Company has filed articles of incorporation with a capital stock of \$7,500. The incorporators are Nat Hoening, Isadore Frank, John E. Moeller, Louis Fleischer.

DETROIT, MICH.—The Tarrie Amusement Company has been incorporated by John P. Harris of Pittsburg, Pa., Chas. E. Kanter, Frank W. Kanter, E. E. Kane of this city. Capital stock \$100,000.

SPRINGFIELD, MO.—Articles of incorporation have been filed by the Diemer Theater Company with a capital stock of \$50,000. The directors are R. C. Stone, James T. Neville, O. Price. It is the object of the company to handle real estate for amusement purposes.

ALBANY, N. Y.—Articles of incorporation have been filed by the Gaiety Amusement Company of New York; capital \$2,000; directors, Norman Ettelson, Morris Creske and Samuel Creske, New York.

NEW YORK, N. Y.—The Emmet Devoy Company has been incorporated with a capital stock of \$2,500. Directors, George N. Moran, Albert Hoogs and Francis Dedek, New York.

ROCHESTER, N. Y.—The Rochester Musical Festival Association has filed articles of incorporation with a capital stock of \$1,000. The directors are J. Warren Cutler, Fred F. Church and E. T. Elwood.

CHICAGO, ILL.—The Charles Amusement Company has been incorporated with a capital stock of \$1,000. Incorporators, Paul T. Lavernway, W. R. Scates, C. W. Taylor.

CHICAGO, ILL.—The Mutual Amusement Company has been incorporated with a capital stock of \$10,000 by William G. Yost, Herman Reichardt and Ernest Schulz.

MEMPHIS, TENN.—The American Amusement Company has been organized with a capital stock of \$50,000 for the purpose of constructing an open air theater in this city. The promoters of the company are James L. Glass and Z. Z. Brandon.

NEW YORK, N. Y.—The Edwin A. Relkin Amusement Company has been incorporated; capital stock \$25,000; directors, Edwin A. Relkin, Samuel Ross and Morris Glanet, New York.

SCHENECTADY, N. Y.—The Gelaise Amusement Company has been incorporated with a capital stock of \$1,800. Directors, Joseph C. Galaise, Celia Galaise, Lucy Phillips, 704 Albany street.

CAMDEN, N. Y.—The Unique Amusement Company has been incorporated with a capital stock of \$50,000. The incorporators are William F. Boogar, Richard J. Barry and D. Zophar Howell.

NEW YORK, N. Y.—The Cahn-Coleman Amusement Company has been incorporated with a capital stock of \$1,000. Directors, J. Cahn, Walter Coleman, 1402 Broadway; Aloysius McMahon, 52 Broadway, New York.

BUFFALO, N. Y.—The Try-It Amuseo, incorporated; capital stock \$2,000; directors, Fred Schutt, William C. Schutt, John C. Kenyon, Buffalo.

PHILADELPHIA, PA.—The Scenic Temple Amusement Company has been organized with a capital stock of \$150,000. Brandon T. Wentworth is president of the company.

NEWCASTLE, PA.—An amusement company has been organized by the following business men: Morris Cukerbraun, John L. Herbold, Daniel Robbin and Lee Gordon, Franklin Brooks, manager.

MILWAUKEE, WIS.—The National Amusement Company has been incorporated with a capital stock of \$50,000 by Fred A. Landeck, Harry Morris and S. R. Simon.

BROOKLYN, N. Y.—The Saratoga Park Company has been incorporated with a capital stock of \$500. Directors, Fred H. Tucker, Jr., Harry Barber and W. W. Bennett, Brooklyn.

INDUSTRIAL ITEMS.

NEW YORK, N. Y.—The R. E. Taylor Company has been incorporated with a capital stock of \$50,000, for the purpose of dealing in pictures and moving machines. Directors, Elmer E. Earnshaw, William M. McKibben and Roy E. Taylor, New York, N. Y.

CHICAGO, ILL.—The U. S. Film Exchange has changed its name to United States Film Exchange and has increased its capital stock from \$5,000 to \$10,000.

CHICAGO, ILL.—The Calumet Film Exchange has been incorporated with a capital stock of \$21,000, by H. Heinemann, John A. Verhoeven, George Hoke.

CHICAGO, ILL.—The George K. Spoor Company has been incorporated with a capital stock of \$5,000, by John A. Verhoeven, Robert Verhoeven, L. R. Verhoeven, to deal in moving pictures, films and accessories.

MEXICO CITY, MEX.—D. S. Robinson, representing one of the largest film exchanges in the United States, will open offices here. He is at the Guardiola Hotel.

Among the Picture Theaters

HOT SPRINGS, ARK.—The Grand opera house has been converted into a moving picture theater, one of the features being the Cameraphone.

ATLANTA, GA.—O. D. Posey, owner of the Elite theater, 36 Peachtree street, is opening an electric theater at 81 Peachtree street, which will be one of the finest electric theaters in the south.

RANTOUL, ILL.—G. H. Miller has leased the Bee Hive for the purpose of conducting a moving picture theater.

BATAVIA, ILL.—J. Odenthal will open the Odeon, a new motion picture theater about February 1.

AURORA, ILL.—Frank Thielen, proprietor of the Star Theater in this city, has leased buildings in Plainfield, Geneva and St. Charles for the purpose of conducting moving picture shows.

GENEVA, ILL.—A new theatorium has been opened in this place by Joseph Perkins.

LITCHFIELD, ILL.—Ed McBrumish of Edwardsville will open a moving picture house in the Beeman building.

WHITING, IND.—J. E. Warfuel of Hammond, Ind., will open a moving picture theater here.

FT. SMITH, ARK.—J. A. Coleman has opened a picture theater known as the Alps.

NAPA, CAL.—The James H. Goodman Banking Company will construct a new theater which will be conducted as a moving picture house by Miss Alva Fischer.

BRIDGEPORT, CONN.—R. M. Judson will open a moving picture show in this city.

STREATOR, ILL.—William Sadler has leased a building on South Bloomington street for the purpose of conducting a moving picture show.

CENTRALIA, ILL.—Frank Wilson has opened the Lyric Theater, formerly the Bijou, as a picture theater.

RANTOUL, ILL.—G. H. Miller of Roseville has opened a moving picture show in this place.

MONMOUTH, ILL.—Under the management of Fred Wolfe, Cliff Menuz

and H. B. Webster, moving pictures will be added to the program of the Pattee opera house.

SALEM, ILL.—Messrs. Smith and Garde have opened a five-cent theater here.

IOWA CITY, IOWA.—Thomas A. Brown, owner of the Nickelodeon Theater, recently contributed the proceeds of two days' business to the Iowa City fund for the earthquake sufferers of Italy.

INDIANAPOLIS, IND.—C. L. Sutherland, president of the Family Amusement Company, will open a moving picture show about March 1, in the building occupied at present by Paul Krauss on Washington street.

SPENCER, IND.—The Star, a new moving picture show, will be opened in this city.

BOISE, IDAHO.—H. A. Schmelzel and C. C. Pyle will open a moving picture theater in this place.

ATCHISON, KANS.—Arthur Ernest has added another to the number of picture theaters operating here. It will be known as the Gem.

LOUISVILLE, KY.—George W. Cuscaden, Sr., his son, George W. Cuscaden, Jr., and G. G. Schaefer, have opened the Grand Theater as a moving picture house.

NEWPORT, KY.—Messrs. Hennegen and Stopper will open the Nimo, a picture theater, about February 1.

BATON ROUGE, LA.—Ernst Boehringer, of the Columbia theater, will erect a new picture theater at 109-113 Third street.

GLENWOOD, MINN.—Dorn Bros have opened a moving picture theater in the Herald building.

HUTCHINSON, MINN.—A new moving picture show has been opened in the Hutchinson opera house.

LEWISTON, MAINE.—The Mystic Theater, 163 Lisbon street, has been opened as a picture theater under the management of the Greeley Amusement Company; Stephen Bogret, local manager.

BENTON HARBOR, MICH.—The Swastika Theater, devoted to moving pictures and songs, was opened recently by Messrs. Castle and Nill.

DETROIT, MICH.—The Harris Amusement Company will open a five-cent theater at Monroe and Cadillac square. The company is composed of C. E. Kanter, Henry Kanter, Jr., E. A. Burch, James Howard, Ed E. Kane, W. W. Hannan, Henry I. Forsyth and John Harris, the latter being manager.

CAMERON, MO.—W. S. Daniels has opened a new moving picture show to be known as the Dreamland.

ST. LOUIS, MO.—The Barrett Amusement Company will erect a nickelodeon at 2821 Laclede avenue, at a cost of \$2,000.

ST. LOUIS, MO.—C. Bermeitinger will erect a moving picture theater at 7620 Virginia avenue.

LOUISIANA, MO.—W. T. Harrison will open a picture theater at 312 Georgis street.

BALTIMORE, MD.—F. O. Singer will open a first-class moving picture parlor at 1637 Pennsylvania avenue.

BALTIMORE, MD.—A moving picture house will be installed at 626 North Chester street by N. Veto.

SPRINGFIELD, MO.—The Bell-Olendorf-Barrard Amusement Company will build a large air dome in this city, work to begin about March 1.

LAKE CHARLES, LA.—Theo. Clemens will convert the Hollins building into a moving picture theater, one of the chief features of which will be the Cameraphone.

NEW ORLEANS, LA.—The Dauphine has been opened as a picture theater by Messrs. J. E. Pearce & Sons.

BALTIMORE, MD.—The Great Wizard Amusement Company will open a moving picture theater at 30 West Lexington street.

ALMA, MICH.—W. A. Courtwright has leased the opera house and will open a moving picture and vaudeville house.

CAMBRIDGE STATION, BOSTON, MASS.—The old Union hall will be converted into a theaterium by the Scenic Amusement Company.

WINONA, MINN.—A motion picture theater will be opened in this place by L. F. Haight and A. J. Brown, both of Chicago.

ST. LOUIS, MO.—The Lafayette Hall Amusement Company will open a vaudeville and moving picture house at 1806 South Eighteenth street.

ST. LOUIS, MO.—Con P. Curran, of the Con P. Curran Printing Company will construct a moving picture show building at 2611 Pine street.

NORFOLK, NEB.—J. Howard Shinn of this city and E. S. Buxton of Sioux City are the promoters of the Crystal theater, a new moving picture house.

NEWARK, N. J.—F. F. Proctor will open a moving picture show at Blaney's Theater in Washington street about February 1.

ROCHESTER, N. Y.—Gordon Brothers will begin the construction of a building for vaudeville and moving picture shows, about March 1.

NEW YORK, N. Y.—Charles Schroeder and Martin Gerome will open a moving picture theater at 45 James street.

ROSWELL, N. M.—The Gem Theater Company has opened a new picture theater at 107 Main street.

ROCHESTER, N. Y.—The Gordon Brothers Amusement Company will construct a new theater in this city to be devoted to vaudeville and pictures. Israel Gordon of Worcester, Mass., is president of the company.

ROCHESTER, N. Y.—James H. Moore has secured a site for the construction of a playhouse to be devoted to vaudeville and pictures.

LORAIN, OHIO.—William Schmauch has erected the new Amusement Theater on Church street, for vaudeville and moving pictures.

CINCINNATI, OHIO.—The National Theater will open a moving picture theater at 132 West Fifth street.

PHILADELPHIA, PA.—William McFarland will open a moving picture house at 1425 Columbia avenue.

PHILADELPHIA, PA.—J. Fred Zimmerman is erecting the New Library Auditorium, a place of amusement to be devoted to moving pictures.

TOLEDO, OHIO.—J. O. Hooley has leased the Burt theater and will convert it into a moving picture and vaudeville house.

CINCINNATI, OHIO.—The Colonial Theater Company will construct a building on Fifth street near Race at a cost of \$25,000 to \$30,000, which will be one of a series of nickelodeons to be established by the company.

CINCINNATI, OHIO.—The Orpheum Theater Company will erect a picture theater at 931 East McMillan street, to cost \$25,000.

ATHENA, ORE.—Henry Dell and Robert Thorp will open a picture theater in the Tyler building.

PHILADELPHIA, PA.—The Unique Amusement Company will conduct a moving picture house at 1219 Market street.

JACKSON, TENN.—Capt. W. D. Ament has reopened the Gem Theater as a moving picture show under the name of the Elite.

OGDEN, UTAH.—The Orpheum, a new moving picture theater, is being constructed under the management of Harry Sims, of the Electric Theater.

HAYWARD, WIS.—Bick Bros. have opened a picture theater in this place.

BURLINGTON, WIS.—William Tiele and Edward Westberg of Racine, Wis., will open a picture theater here.

CHESTER, PA.—Charles Schlosbon and George Hawkins will open a moving picture theater in this city about February 1, at the corner of Fifth and Market streets.

MILBANK, S. D.—Will Miller will open a new picture theater in this place.

CUERO, TEX.—Cuero is to have a moving picture theater conducted by the Happy Hour Moving Picture Show, Mrs. C. A. Bilger, manager.

BURLINGTON, VT.—The Casino Theater, devoted to vaudeville and moving pictures, was recently opened.

BERKLEY, VA.—The Pathe, a new picture theater, has been opened in this city.

CHARLOTTEVILLE, VA.—The Virginia Amusement Company will open the Gem Theater as a moving picture house, about February 1.

DAYTON, WASH.—Messrs. Godard and O'Neil have opened the Weinhard as a moving picture theater.

OCONOMOWOC, WIS.—Elmer and Fred Weber and Leon Rosenkrans will open an electric theater.

KENOSHA, WIS.—The Grand has been opened as a moving picture theater.

CHEYENNE, WYO.—C. L. Hogle, proprietor of the Star Theater, has opened a moving picture theater.

LARAMIE, WYO.—Fred Frick will open a moving picture theater in this city, one of the chief features being the Cameraphone.

PASCO, WASH.—H. Patterson has opened a new picture theater in this place.

BEDFORD CITY, VA.—The New Casion Theater, managed by Eby, Henson & Co., has been opened as a moving picture house.

COLORADO SPRINGS, COLO.—Fairlyland, the moving picture show formerly owned by A. J. Braden, has been purchased by Henry Lubelski.

ROCKFORD, ILL.—William J. Nichols is now sole owner of the Picture Parlor, 322 West State street, having purchased the interest of C. A. Marshall.

CANTON, ILL.—The Dreamland Moving Picture Theater, formerly owned by C. E. Dutro, has been purchased by Will Faucett.

NORTHWOOD, IOWA.—C. O. Brager & Bro. have purchased the Bijou moving picture theater from E. K. Pitman.

GUTHRIE CENTER, IOWA.—Powell McLuen has purchased the Lyric Theater, formerly owned by Geo. Grisell and Murray Stover.

PARSONS, KANS.—C. H. Hodkins has purchased the Elks Theater.

FAIRMONT, MINN.—E. V. Fischer has purchased the equipment of the Idle Hour electric theater.

GREAT FALLS, MONT.—Lippincott and Vinson have purchased the Oriental theater and it will be devoted exclusively to moving pictures.

JOHNSTOWN, N. Y.—William D. Sullings has purchased a half interest in the theaterium.

FREMONT, NEB.—The Lyric Theater has been purchased by Boyd Burrowes of the Burrowes stock company.

CHANGES.

HUNTINGDON, PA.—The Lyric Theater has been purchased by Jesse Pope.

YORK, PA.—Charles Seidenstricker has acquired the Bijou moving picture show from O. C. Deckman.

NEWPORT, VA.—Councilman Frank W. Moore has become the proprietor of a moving picture show, having purchased the business of the Savoy Theater in South King street.

CLEVELAND, TENN.—C. Trotter has purchased the Lyric Theater formerly owned by E. C. Haggard.

TOLEDO, OHIO.—C. F. Marple, recently from Philadelphia, has purchased the Theaterium at 310 Summit street.

MR. VERNON, IND.—Guy Spencer, of the Vista Amusement Company, has leased his business to the Crescent Amusement Company, of Evansville, and the name has been changed to the Crescent.

MEXICO, MO.—C. M. Phillips and H. W. Butler, of Pontiac, Ill., will open a motion picture theater.

MARINE CITY, MICH.—Phil Langell has purchased the business of the Star Amusement Company.

LINCOLN, NEB.—The Lyric Theater has been purchased by Charles Bauer of this place.

BLISSFIELD, MICH.—Charles Potts has purchased the Nikolo Theater.

YOUNGSTOWN, OHIO.—Joseph W. Wess has leased the Edison Moving Picture Theater in Central Square.

WAUSAU, WIS.—B. L. Hadfield, proprietor of the Electric Theater, has leased the Majestic, which will be devoted to moving pictures.

MISCELLANEOUS.

DENVER, COLO.—The Eldorado Springs Railway Company recently incorporated to construct an electric railway from the springs up the mountain side, will establish an amusement park at the summit of the mountain. The incorporators are W. W. Seaver, C. W. Clark and Frank Hawley.

INDEPENDENCE, KANS.—The Elite Theater, 111 East Main street, will be opened as a moving picture theater.

CHARLES CITY, IOWA.—A. T. Prescott is making extensive improvements in his theater in this city.

CLAY CENTER, KANS.—Col. I. P. Sellars has decided to conduct an electric theater in his opera house, under the management of F. J. Sellars.

BALTIMORE, MD.—The Blaney Theater on North Eutaw street will be conducted as a moving picture house, by George W. Rife, manager of the Holiday Street Theater.

AUBURN, N. Y.—Moving pictures have been added to the daily program at the Grand.

ZANESVILLE, IND.—Manager Seaville, of the Weller Theater, has introduced moving pictures in addition to the regular program.

TULSA, OKLA.—The Lyric Theater, R. Stevens, manager, has been enlarged to double its original size.

SAN DIEGO, CALIF.—The Cameraphone has been introduced into the Star Theater.

An item in the United States Daily Consular and Trade Reports, under file No. 3007, states that an American consul in one of the Latin-American countries reports that a concession has been granted for the establishing there of a pleasure resort similar to Coney Island, N. Y., and which will be furnished with all sorts of mechanical devices for amusement purposes. The consul suggests that manufacturers of merry-go-rounds and kindred devices send their catalogues with detailed information to the concessionaire, whose name he gives. This name is on file at the Bureau of Manufactures, Washington, D. C. In applying for address, refer to file number.

January Films

PATHE FRERES.

Lady Cabby's Romance.—A comedy in which a chauffeur marries a cabby lady and afterward becomes the victim of too much mother-in-law. Jan. 23.—410.

Bobby's Sketches.—This very amusing and unique picture shows some

clever sketches drawn by little Bobby while alone in the nursery. Jan. 23.—174.

Anonymous Letter.—A little drama of human deceit in which, through a spirit of revenge, an attempt is made to break up a happy home. Jan. 1.—420.

Strasburg.—This film takes us through the famous old city of Strasburg. Jan. 1.—462.

Collection of Postage Stamps.—A colored picture showing a room decorated with postage stamps and an old wizard who performs some wonderful tricks. Jan. 2.—508.

Persistent Suitor.—A comedy in which the persistent suitor, although long resisted, is justly rewarded for his perseverance. Jan. 2.—394.

On the Zambesi.—The beauties of the famous Zambesi river in Africa, including Victoria Falls, are vividly portrayed in this subject. Jan. 30.—328.

The Sergeant's Stripes.—A drama in which the wife of an officer, recognizes in a tramp whom she had locked up, a former sweetheart, and assists him to escape. She confesses to her husband, who forgives her and is rewarded with stripes for his bravery. Jan. 18.—735.

A Pretty Milliner.—A trick comedy in which a pretty milliner besieged by a crowd of admirers, takes refuge in an immense hat box which she is carrying, whereupon the box rolls away. Jan. 18.—164.

Wonderful Eggs.—A beautifully colored trick picture in which a woman with a basket of eggs transforms them into all sorts of grotesque faces and figures. Jan. 20.—328.

The Stepmother.—This little drama emphasized the nobility of character of the hero of the story, who having learned the life secret of the woman whom he has placed over his motherless children, forgives all and they enter upon a bright and happy future. Jan. 20.—649.

Beginning of the Serpentine Dance.—The scene opens with a minuet by a number of beautiful maidens from which is evolved the graceful serpentine dance. Jan. 22.—410.

Buffin Wins First Prize.—A ragpicker finds a lottery ticket which draws a large sum of money. Having no companions, he decides to share his good fortune with the animal that draws his cart. Jan. 22.—505.

A Fish Story.—A droll story of two men on a fishing expedition who imbibed too freely to catch any fish, but rather than go home empty-handed, purchased a supply from a vender. Jan. 23.—400.

The Scar.—A drama of the period of Louis XIV. in which Lady Cecile, by the scar on his hand, recognizes in her sister's fiance, a rejected nobleman. Jan. 25.—606.

Sammy Celebrates.—Upon reaching port Sammy proceeds to celebrate, falls into the hands of the police, but makes his escape and the officer is locked up instead. Jan. 27.—354.

Vampires on the Coast.—A drama showing how pirates lure a ship to its destruction and appropriate the spoils. The story ends in a pretty little love affair. Jan. 29.—590.

Calling Day.—A very humorous portrayal of the difficulties under which the servant entertains her friends while her mistress is out calling. Jan. 25.—469.

Nick Carter's Double.—An old woman's pet bird is stolen and eaten, and a detective extracts the bird from the thief's stomach. Jan. 27.—469.

A Put Up Job.—In jest four girls insert an advertisement stating a young lady with \$5,000 wanted to marry a worthy man. The fun comes when they are besieged by scores of admirers. Jan. 29.—348.

Saved by His Dog.—A pathetic story in which a child, who has been stolen by an old woman and carried to her hut is found by a dog and restored to its parents. Jan. 30.—512.

ESSANAY FILM COMPANY.

The Haunted Lounge.—A comedy portraying the adventures of a tramp who, in order to escape the clutches of the law, hides in a folding lounge. Jan. 6.—370.

The Neighbor's Kids.—A comedy film illustrating the mischievous pranks of two little girls. Jan. 6.—550.

The Professor's Love Tonic.—A comedy depicting the many extremely funny situations of a professor, who after experimenting to obtain a love tonic, becomes the victim of his own discovery. Jan. 13.—490.

An Actor's Baby Carriage.—A comedy embracing a story in which an actor deciding to paint the baby carriage dons a cast-off convict suit; is taken for an escaped prisoner, pursued, and many humorous scenes follow until the real convict is caught. Jan. 13.—467.

Too Much Dog Biscuit.—A comedy in which the cook serves the late ariser with dog biscuit instead of the breakfast food ordered, which the unsuspecting one eats and at once manifests all the canine characteristics, ending up in the dog catcher's wagon. Jan. 27.—400.

A Cure for the Gout.—A comedy in which the daughter being refused attendance at a ball by a gouty parent, escapes and attends, whereupon he goes to bring her home; many strange and wonderful things happen. Jan. 27.—540.

S. LUBIN.

When Lips Are Sealed.—A drama in which are portrayed the persecution of a salesgirl, the only support of her mother, by a jealous villain. Jan. 11.—825.

Troubles of a Stranded Actor.—A comedy depicting the trials of an actor following the presentation of "Uncle Tom's Cabin" to an unappreciative audience. Jan. 14.—620.

How Happy Jack Got His Meal.—Happy Jack finds a pocketbook and proceeds to the nearest restaurant, but is overtaken by the owner of the pocketbook, after having eaten his meal. Jan. 14.—175.

EDISON MANUFACTURING COMPANY.

Under Northern Skies.—A scene in the Northern woods, showing rivalry between two comrades for the hand of the lumber king's daughter. Jan. 5.—900.

The Worm Will Turn.—A comedy in which the husband, weary of perpetual nagging, determines a plan of action and carries it out. Jan. 8.—900.

A Romance of Old Madrid.—A drama presenting a pretty little love story having for its setting the land of Castile. Jan. 26.—900.

A Modest Young Man.—A comedy portraying the trials of an over-sensitive young man. Jan. 29.—900.

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY.

The Criminal Hypnotist.—A drama in which a professional hypnotist attempts to use his power to carry out a dastardly plot he has evolved, but is foiled. Jan. 18.—626.

Those Boys.—A comedy which vividly portrays the pranks of two mischievous boys. Jan. 18.—342.

Mr. Jones Has a Card Party.—In the absence of Mrs. Jones, Mr. Jones invites in a number of friends and they proceed to make things lively, when she returns. Jan. 21.—417.

The Fascinating Mrs. Francis.—A comedy showing the capriciousness of love. Jan. 21.—417.

One Touch of Nature.—This pathetic subject beautifully portrays a story of maternal bereavement. Jan. 1.—724.

SELIG POLYSCOPE COMPANY.

The Tenderfoot.—A comedy depicting cowboy pastimes at Red Dog Gulch. Jan. 7.—416.

The Tyrant's Dream.—A comedy portraying the conduct of a tyrannical husband, returning home in the evening and failing to find his supper ready. Jan. 7.—420.

Schooldays.—A scene showing two boys performing acrobatic feats. Jan. 7.—164.

GEORGE KLEINE.

The Living Wreck.—A drama in which the main interest centers around the almost lifeless form found hanging from the rafter of a wrecked vessel. Urban.—562.

The Nurse's Romance.—A drama of love, the principal characters being the daughter of a farmer and the latter's hired man. Gaumont.—225.

The Black Sheep.—A pathetic subject showing two brothers, one ever helpful in the family, the other dodging all responsibility. Itala Rossi.—600.

The Holy Hermit.—A film showing a community governed by women, portraying a series of comical incidents. Gaumont.—500.

In Bondage.—A portrayal of conditions in the Roman empire several centuries ago, in which one slave in love with another slave is thwarted by his master, who is also infatuated. Gaumont.—674.

The Little Marchioness and the Young Shepherdess.—A dramatic incident in which a demure little miss, discontent with life, changes places with a young shepherdess, with the result that each makes a failure in her position. Gaumont.—434.

In the Nick of Time.—The story of a fierce combat between two families because of differences of their children. Peace is restored by the pleading of the little ones. Aquila.—500.

George and Margaret.—A story of love and devotion. The irate father evicts the lover, but relents and permits the couple to be reunited. Raleigh and Roberts.—667.

Married Twice.—A dramatic production with a pathetic conclusion; in fact, a veritable Enoch Arden. Gaumont, Jan. 23.—790.

Champion Suffragist.—The ludicrous portrayal of the escapades of a man who carries out the conviction that women must not work; excepting in his own home. Gaumont.—277.

Troubled Artists.—A comedy depicting in a very grotesque manner, the difficulties of artists, seeking suitable subjects in the rural districts. Urban, Jan. 23.—507.

A Hot Remedy.—A patient applies a remedy which generates such enormous heat as to make him a desirable companion during a cold spell, but proximity to volatile substances causes a conflagration, which is extinguished by the fire department. Gaumont, Jan. 23.—500.

The Persevering Insurance Agent.—A comedy depicting in a very vivid manner, the "sticktoitiveness" that brings success. Gaumont, Jan. 23.—464.

Trip on Rhodesian Railway.—A scenic subject depicting the delight of travel over a most picturesque and beautiful landscape. Urban, Jan. 30.—287.

For Mother's Sake.—A drama representing the hypnotic power exercised by a physician over his patient, the wife of a wealthy merchant, to his own ends. Gaumont, Jan. 30.—700.

Converted.—The story of a young woman, who through drink becomes estranged from her husband and child, but after years of dissipation a reconciliation is effected and the mother makes a new start. Gaumont, Jan. 30.—884.

For Their Country's Cause.—An episode of love and war taken from the Franco-Prussian War. Gaumont, Jan. 30.—567.

Messina After the Earthquake.—An accurate presentation of the awful devastation, taken immediately after the earthquake. Gaumont, Jan. 30.—367.

The Guard's Alarm.—A comical representation of the thrilling experiences of a railway guard. Urban.—463.

Gendarme's Horses.—A comedy in which the well-trained horses carry their captors into the arms of the law. Gaumont.—275.

A Mother's Heart.—A story portraying in a pathetic manner how a careworn mother is discarded by her son and the latter's wife. Gaumont.—650.

KALEM COMPANY.

The Octoroon.—A story of life in the turpentine forests of the South today, told in seven scenes. It deals with a beautiful octoroon, and her lover, foreman of the turpentine still. Jan. 29.

GREAT NORTHERN FILM COMPANY.

Drummers on a Spree.—A tremendously funny production where a tailor's dummies are the actors. Dec. 2.—495.

She Could Be Happy with Either.—A luckless groom is late at his wedding, but his intended bride satisfies herself by accepting the rival. The comedy is based upon the mishaps of the bridegroom-elect in his efforts to reach the scene of his proposed ceremony. Itala Rossi, Dec. 5.—507.

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Vol. I

CHICAGO, MARCH, 1909

No. 3



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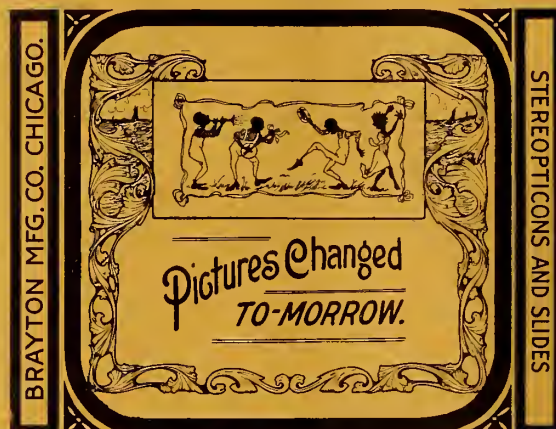
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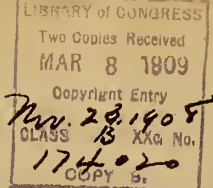


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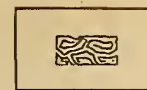
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THE NICKELODEON



VOL. I

CHICAGO, MARCH, 1909.

No. 3

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CHICAGO, MARCH, 1909.

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CO-OPERATION VERSUS COMPETITION.

NEARLY every man is a monopolist at heart. His attitude toward competition in his particular line of business is rather paradoxical; he welcomes it only when it does not affect him personally—that is, he loves competition that does not compete. Which is all human and natural enough.

But competition exists. It not only exists but it is very apt to increase in any line of endeavor which seems to promise a good return on money invested. Unfortunately for the present exhibitor's dream of an "only" show, the other fellow has a perfect right to start another one right alongside, if he wishes. Furthermore, he can give just as big a show for as low a price as he wishes. "It's a free country."

The picture theater business is, without a doubt, subject to the most strenuous competitive conditions of any modern business. Even the purveyors of necessities—as grocers, butchers and druggists—seldom congregate to the number of three or four to a city block.

To most men competition means fight. They know but one brand—what the newspapers call "cut-throat competition." When a new picture theater is installed alongside of or in the same block with an existing show the newer exhibitor must give as good a show as the older one if he expects to split the trade. If his ambition goes so far as to desire the lion's share of the patronage he must give a bigger show than his neighbor. The older exhibitor comes back with a still bigger production and the war is on. It is evident to the most casual observer that the fight thus started cannot become a draw until both exhibitors are not only reduced to the lowest financial point but are making only a bare living from their houses. And when this point has been reached there is little reason for remaining in business at all. Even the hope that one of the competing exhibitors may grow weary and quit does not guarantee a third may not enter the field and make matters worse.

A five-cent show, in the very nature of things, should be as short and inexpensive as the dear public will stand for. A nickel is an insignificant coin; the whole great picture theater business is built upon the people's disregard for it as a piece of money. Almost anything is worth five cents.

The co-operative feature of competition is of vital importance to neighboring exhibitors. By agreeing to confine their exhibition to one reel of film and one song—good enough value for five cents—and by continually endeavoring to raise the *quality* of the exhibition, two exhibitors with adjacent houses can be of actual assistance to each other in a peculiar way. It will be found that a surprisingly large percentage of the patronage will take in both shows. The shorter the exhibition is, the greater the tendency to go out of one and into the other. And the better the quality of the show, the greater the desire to see more. In short, instead of the patronage being split its expenditure may be doubled by judicious handling.

This ideal condition is perhaps not easy to bring

about. There are always men who are slow to see their own advantage and hard to convince. But the only alternative means hardship for all concerned. At least it is possible to get together and fight the subject out verbally, which is less expensive than fighting it out on the screen and will surely be of some benefit, however small. Undoubtedly the local exhibitors' association is the proper solution of the difficulty.

The only competition that actually benefits the exhibitor is quality. And quality does not necessarily mean first-run film at all times; it means studying the demands of the public; not only analyzing the attendance that has been gained, but seeking out and correcting the things that may have kept others away; presenting only shows that no one can object to, and striving for the comfort and satisfaction of every one during the short time that they spend in the chairs. It means work for the manager, but it can never mean failure for the house.

PROF. STARR'S VALUABLE CONTRIBUTION.

In a thousand words or more of ringing panegyric, Professor Frederick Starr of the University of Chicago recently delivered his opinion of moving pictures. Under the caption "The World Before Your Eyes," he says:

I have seen Niagara thunder over her gorge in the noblest frenzy ever beheld by man—I have watched a Queensland river under the white light of an Australasian moon go whirling and swirling through strange islands lurking with bandicoot and kangaroo—I have watched an English railroad train draw into a station, take on its passengers and then chug away with its stubby little engine through the Yorkshire Dells, past old Norman Abbeys silhouetted against the skyline, while a cluster of century-aged cottages loomed up in the valley below, through which a yokel drove his flocks of Southdowns. I have been to the Orient and gazed at the water-sellers and beggars and dervishes. I have beheld fat old Rajahs with the price of a thousand lives bejeweled in their monster turbans, and the price of a thousand deaths sewn in their royal nightshirts as they indolently swayed in golden howdahs, borne upon the backs of grunting elephants. I saw a runaway horse play battledoor and shuttlecock with the citizens and traffic of a little Italian village, whose streets had not known so much commotion since the sailing of Columbus. I know how the Chinaman lives and I have been through the homes of the Japanese. I have marveled at the daring of Alpine tobogganists and admired the wonderful skill of Norwegian ski jumpers. I have seen armies upon the battlefield and their return in triumph. I have looked upon weird dances and outlandish frolics in every quarter of the globe, and I didn't have to leave Chicago for a moment.

No books have taught me all these wonderful things—no lecturer has pictured them—I simply dropped into a moving picture theater at various moments of leisure, and at the total cost for all the visits of perhaps two performances of a foolish musical show I have learned more than a traveler could see at the cost of thousands of dollars and years of journey.

Neither you nor I fully realize what the moving picture has meant to us, and what it is going to mean. As children we used to dream of a journey on a magician's carpet to the legendary lands, but we can rub our own eyes now and witness more tremendous miracles than Aladdin could have by rubbing his fairy lamp. But we're so matter-of-fact that we never think of it that way. We're living at a mile-a-second gait in the swiftest epoch of the world's progress—in the age of incredibilities come true. We fly through the air, chat with our friends in Paris by squirting a little spark from a pole on one shore of the Atlantic to another pole on the other side, and so we take as a matter of course that which our great-grandfathers would have declared a miracle.

The talking machine has canned the great voices and master melodies of our time, but the moving-picture machine has done more—it is making for us volumes of history and action—it is not only the greatest impulse of entertainment, but the mightiest force of instruction. We do not analyze the fact that when we read of an English wreck we at once see an English train before us, or when we learn of a battle that an altogether

different panorama is visualized than our former erroneous impression of a hand-to-hand conflict. We are familiar with the geography of Europe; we are well acquainted with how the Frenchman dresses, in what sort of a home he lives, and from what sort of a shop he buys his meat and greens.

We take so much for granted—we are so thoroughly spoiled by our multiple luxuries—that we do not bestow more than a passing thought upon our advantages, because the moving picture machine is an advantage—a tremendous, vital force of culture as well as amusement. An economy, not only of money, but of experiences—it brings the world to us—it delivers the universe to our theater seat. The moving picture is not a makeshift for the playhouse—its dignity is greater—its importance far beyond the puny function of comedy and tragedy. It is a clean entertainment, lecture, and amusement all rolled in one—in its highest effort it stands above literature—in its less ambitious phase it ranks above the tawdry show house. It teaches nothing harmful and it usually teaches much that is helpful.

Today the moving picture industry is developed to a high degree of perfection in America and in Europe. Millions of dollars are invested in the production of moving picture films. Entire companies of trained and practiced actors are carried to every interesting spot on the continent and carefully drilled to enact pantomimes which will concentrate within the space of a few minutes the most entertaining and instructive incidents of the world. A new type of dramatist has arisen—men who search through the literature of the ages and construct tableaux in action which will render vividly the entire contents of famous works of the drama, of the novel and of history.

The moving picture is not a makeshift, but the highest type of entertainment in the history of the world. It stands for a better Americanism because it is attracting millions of the masses to an uplifting, drawing them an improving as well as an amusing feature of city life. Its value cannot be measured now, but another generation will benefit more largely through its influence than we of today can possibly realize.

It is interesting to note that Chicago's three licensed film manufacturers and importers thought well enough of the discourse to acquire all rights from Professor Starr, and have distributed printed copies broadcast over the country.

A PUBLIC OFFICIAL'S STRONG STATEMENT.

ROBERT B. ARMSTRONG, former assistant secretary of the United States treasury, is a man of broad experience in the conditions of life in both rural and urban communities. His knowledge of human nature and its demand for entertainment leads him to advocate the development of knowledge and good citizenship by the most attractive means possible.

"If I were today seeking how I could give the most pleasure and do the most good in any rural community or in any city stronghold," he declares, "I would supply the town hall or the school with a completely equipped phonograph outfit and a completely equipped moving picture outfit. I would see that the supplies both were kept up to date and require that the city or school board furnish the heat, light and janitor service and keep the halls open at least once a week during the fall, winter and spring months.

"The development of the phonograph and the moving pictures place within the reach of every one the greatest possible amount of entertainment, good and bad. It will bring to the rural community something that will satisfy the craving for natural and decent amusement. In the city it scatters distributing stations for the dissemination of good, bad and indifferent entertainment. So far these two great features of mechanical education have been rather ignored in their effect on the public community as a source of betterment for the mental and moral development of the community.

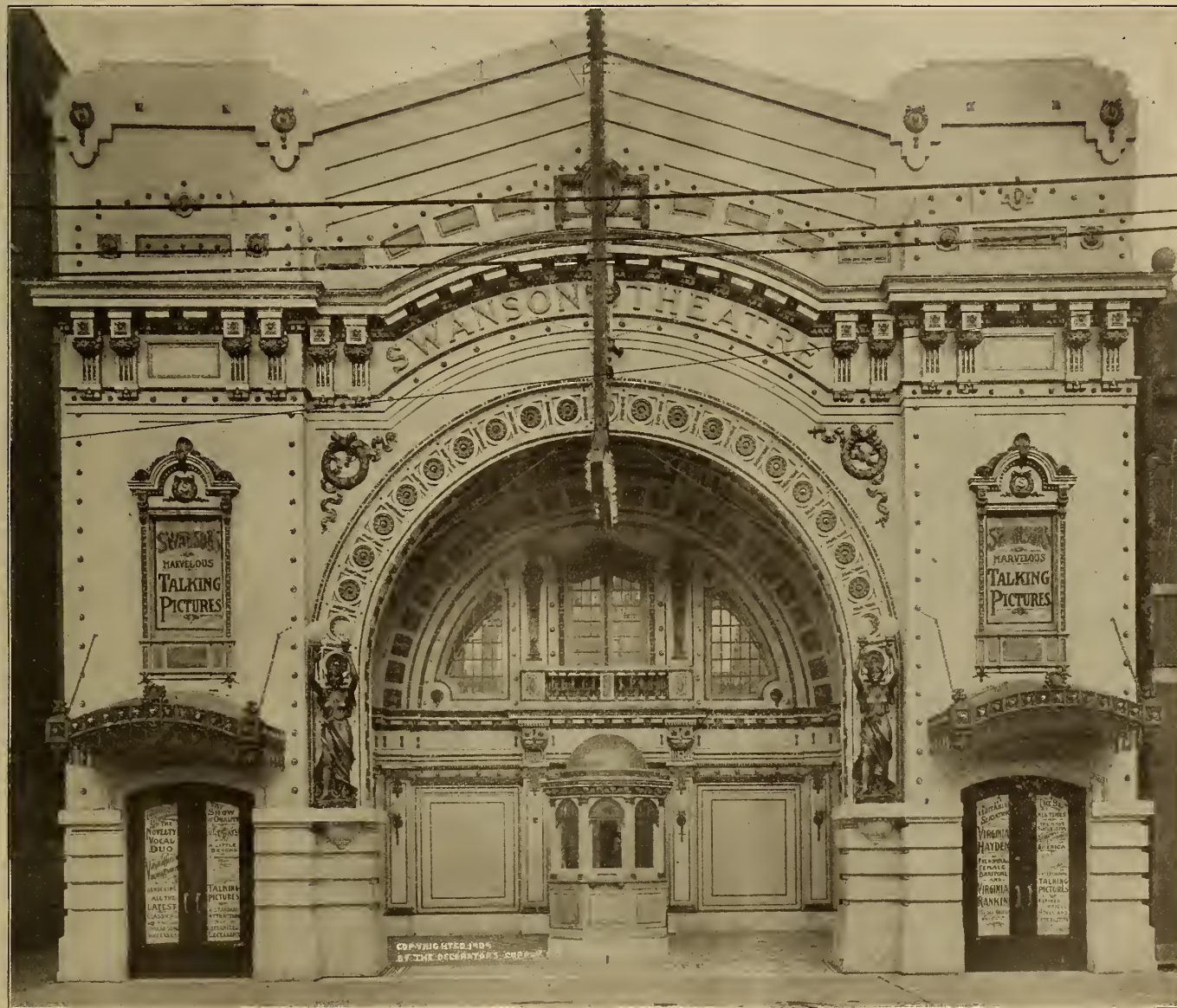
"Pictures and music speak a universal language. In them are the latent possibilities for the molding of the public opinion and the public morals."

A Beautiful Picture Theater

By Charles F. Morris

THE corner of Cottage Grove avenue and Thirty-ninth street, Chicago, is the center of one of those neighborhoods peculiar to large cities, wherein the life and sparkle of the downtown district are reproduced on even a more luxurious scale, though it is in

Theater. Designed, inside and out, with an eye to superior artistic effect, its exquisite appearance and harmonious appointments make it one of the most beautiful show houses in the country. A dazzling white front, constructed on a massive and pleasing order of archi-



The Swanson Theater.

the heart of a high class residence quarter. The absence of the rush and turmoil of intense business activity and the grime and smoke of the business streets gives freer scope to the vivacious pleasure seeker, who finds the needs of his amusement well supplied at his very door.

The particular region named is sufficiently attractive to draw its patronage from quite distant quarters; and it is not unusual to find whole families from the north and west sides of the city enjoying the music of its cafes or the pleasures of its theaters.

In the heart of this lively quarter is the Swanson

theater, rears it head forty feet above the walk; while from side to side the width is nearly fifty feet. A depth of thirteen feet is occupied by the front and vestibule.

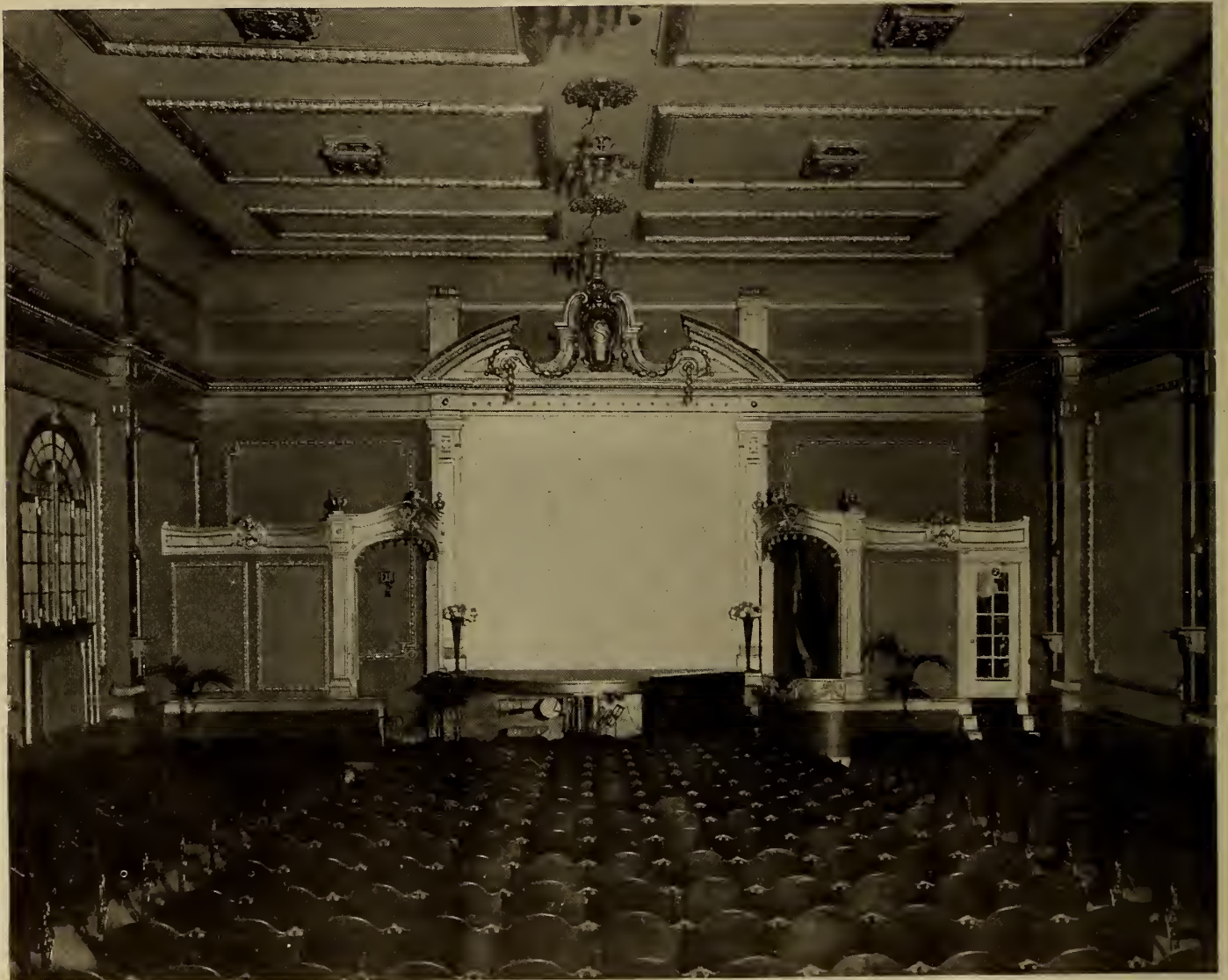
The house was opened the evening of November 18, 1908, to an invited audience. Beautiful as it is, this is only one of a chain of Swanson theaters. The Rose-land, in the Chicago suburb of that name at 113th street; the Metropole, at Wentworth avenue and Thirty-first street; two other Swansons, one on West Chicago avenue and the other on West Fourteenth street; and the Majestic, at Muncie, Ind., all are controlled by William

H. Swanson and Company. The Cottage Grove avenue house, however, is the largest. Its seating capacity is 600; its approximate cost, \$65,000. The interior decorative scheme comprises paneled walls and ceiling done in green and gold leaf; a combination at once cheerful and restful to the eye.

The house opens every day at 1 p. m., closing at 11 p. m. In this time seven shows are given; three matinee, or afternoon, and four evening shows. The price of admission at night is ten cents; in the afternoon only five cents, except Saturday and Sunday, when the ten-

character. The heating and lighting plants are in a separate building, beyond any possible danger of communicating flames or sparks to the show house proper; for the Swanson is provided with its own isolated electric plant. Every opening in the operating booth is provided with its own iron emergency door, which is released by the pressure of a push button.

The ventilation system is one of the features of the house. It is so proportioned and arranged that the air in the theater is changed completely every three minutes. There are eight ceiling ventilators and an eight-foot air



Interior View of the Swanson Picture Theater.

cent price prevails all day. Notwithstanding this difference, the shows are all of the same length—about one hour and twenty minutes. Three reels of film are shown; and it is always first-run film, shown first on its release date, and changed every day. Besides the moving pictures, two illustrated songs are given, and to cap the climax, a special feature is offered in the shape of a musical number of invariable excellence.

In the steel operating booth are three moving picture machines and a double dissolving stereopticon, all of the Edison make. The whole theater is as nearly fire-proof as it is possible to construct a building of this

shaft to the roof; while the circulation is maintained by two exhaust fans, each six feet in diameter.

At night the theater is a blaze of light, visible for many blocks. On the front alone 4,700 incandescent lights are aglow—and this does not include the big electric sign, which is twenty-two feet high and is topped by a great revolving star containing 800 incandescent lights. This sign depends from the top of the building over its arched entrance.

Behind the screen is an efficient array of "properties," by which the sound-effect man can imitate the smashing of furniture and crockery, the tooting of the

automobile, the footsteps of horses, and all the other various noises that are appropriate to a comprehensive performance.

It requires seventeen employees to conduct the Swanson Theater. They are under the able direction of Mr. S. Segal, house manager, whose instructions to his assistants demand always the comfort and satisfaction of the public as a first requirement. The house does not depend upon a transient patronage. It is located in a residence district, and its manager's object is to make every visitor become a regular attendant. In this there can be no question that he has succeeded admirably. The policy

of the house recognizes the eternal feminine as the greatest factor in determining the nature of any amusement enterprise; and the pictures shown are always carefully selected with the view of pleasing the ladies. Children, too, are an important part of its patronage; and the matinee shows after school hours are crowded with delighted boys and girls.

The construction and arrangement of the Swanson theater are typical of the highest development of the picture theater. Much credit is due the Decorators' Supply Company, Chicago, for the excellence and beauty of its ornamentation, and its artistic design.

Popular Defense of Picture Theaters

By Oscar B. Depue

THE moving picture industry has now become such a large one throughout the world, and so large a public now support the moving picture theaters, that I think it is due the public to know a few facts about the so-called "dangerous nature of motion pictures," and the "explosions" that occur, or are reported as occurring by the press.

An injustice is done the industry and the public by the stereotyped headlines, "Moving Picture Machine Explodes." The public have come to look upon all accidents now occurring in moving picture theaters as caused by a machine "exploding," while as a matter of fact the actual cause of the accident is usually left out of the article, which tells of the panic and of the injuries of the victims. "Motion Picture Machine Has Exploded," that's enough.

Now, as a matter of fact, the machine in itself can no more explode than can a sewing machine or a typewriter. The paper in a typewriter can burn, of course, and if such a thing were really to happen, might set a building afire; or if it should happen on the stage of a theater, might cause a panic, but the newspaper that published an account of it would be sure to tell how the paper became ignited, and the public would know that the typewriter machine did not explode or set fire to the paper.

Now, it is only fair to the public to know a little more about what really happens in these oft-reported picture machine "explosions." It is my purpose to demonstrate that the danger generally supposed to attend a motion picture exhibition is, or should be, very slight, providing the few simple precautions are taken that are now supposed to be taken by all exhibitors throughout the United States.

The motion picture film that has been in use up to the present time is of celluloid, which, unfortunately, is of a highly inflammable nature; that is, under certain conditions, but under other conditions is no more dangerous than a roll of paper ribbon.

Now, here is the point to which I wish to call special attention: A roll of celluloid film will burn if in the open air, which supports the combustion, but if in a compact roll, and confined to a small enclosure of metal it will not burn in flame, but it will, however, smoulder and smoke until the celluloid part of the picture has been consumed; but to cause anything like a flame it must have air and room. If properly handled during an exhibi-

tion it can have neither of these and at the very worst this could only fill the room with smoke.

The causes of accidents are many, and to point out a few of the principal ones is my aim in this article. The remedy, as will be seen, is really very simple; compliance with the requirements of the National Underwriters' Association in regard to keeping the films always in metal boxes, both when in use and when not in use, a proper installation of the projecting apparatus, which is all-important, and a little horse sense and conscientiousness on the part of the operator.

In the first place let me say in defense of the business, that it is comparatively a very new one with a wonderful growth that has outstripped us in our endeavor to keep up with the demand for experienced operators to handle the exhibition end of the business. The first public exhibition of motion pictures began about the year 1894 or 1895, but not till five or six years ago did the motion picture theaters come into vogue, and it is really less than two years since they became numerous. One year ago it was estimated there were 5,000 theaters in the United States alone. Today it is estimated that there are over 10,000 machines in use in our theaters.

The finding of really experienced men to operate the machines in these 10,000 theaters has been impossible. The result has been that inexperienced men have had to be engaged to operate a machine practically harmless in itself, but more or less dangerous in the hands of the inexperienced and even more dangerous in the hands of the careless man. Man, did I say? I should say boy, for the managers of many of the nickelodeons are more concerned about getting a boy operator at boy's wages than they are for the safety of their patrons.

Now, a boy can run a machine as well as a man so long as every thing is in proper running order; but unless he knows something about simple mechanics and a few simple things about the electric light, as soon as anything happens to the running gear of his mechanism or his electric current he is perhaps up in the air as to what to do or not to do. But a man with judgment that years are supposed to give him perhaps will save the situation, which might in the hands of a green boy become serious.

A motion picture machine is a rather fine bit of mechanism. The electric light installation should be looked after by a competent electrician, that is to say—the wires that supply the current for the machine should

be installed in the operator's booth by the employees of the electric light company itself. The electric light companies should be responsible for a proper installation.

Now, the operator need not necessarily be deeply versed in electric science or glib in his use of technical terms in order to operate a moving picture machine safely. To be sure he should know the difference between a volt and an ampere of current, and he should know what resistance is and how to use it in connection with his lamp. But if the outfit is properly installed he will be able successfully to operate his machine without knowing any of these things, providing he does know about his mechanism and the film and lenses required properly to project the picture.

The point I wish to make is this: That the licensing examinations for operators are along lines of technical knowledge rather than along the line of experience in handling the pictures and the apparatus. In nearly all of the examinations by the commissions of the different cities many of the questions are merely catch questions rather than inquiries as to the qualifications of the operator for handling his machine and pictures which, so far as the public is concerned, is far more essential than the answering of a number of technical questions as to fuses, rheostats, voltage and amperes. These things, to a more or less degree, take care of themselves, and if the operator will look daily to his electrical connections to see that they are always kept tight (they do work loose in operation) he will probably have no trouble with that part of the equipment. But it is all important for his safety and for the safety of the public that his picture mechanism and pictures are carefully looked after at all times.

Experience and brains are expensive and unfortunately for the moving picture business there are not enough of either to go around. The business is too new for the experienced men to be had in all cases and even if they could be had it is a regrettable fact that the average manager of a nickelodeon would not pay for them.

In order to make a comparison, let me ask you

what you think would happen should there suddenly be placed upon the market 10,000 aeroplanes, such, for example, as are successfully used by the Wright brothers. Do you think experienced aviators could be found to handle these machines? Of course not, not for several years to come. No doubt many young automobile drivers would confidently undertake flights, perhaps a few of them would succeed but in all likelihood 9,990 of them would come to grief, probably bringing their machines down upon their heads. Then you would immediately see laws enacted all over the United States to control and regulate every state, and every city in every state would have its own laws and the probable result would be restrictions which, if complied with, would cripple further development of the flying machine industry.

Now, that is about what has happened to the moving picture industry. There are about as many different requirements as there are cities. An apparatus that is passed as perfectly safe in one city will not be accepted in another. Experienced operators who have for years successfully and safely managed their exhibitions have in some places been forbidden to operate their machines because they could not answer in proper technical terms the questions put to them by the examiners, and I will wager you that not one of the men carrying on the examination could successfully operate the machines that these men had perhaps been using for years.

As a result we see men of long practical experience refused licenses because they cannot glibly answer certain questions which can be easily answered by any ignorant, careless and inexperienced man or boy if smart enough to prime himself for the examination.

But does the substitution of licensed for unlicensed men make for safer conditions in the booth? Of course, the oldtime operator, as soon as he is "wise" to the situation, can study up for a day and again apply for a license—which he will get as soon as he can speak the electrical "Shibboleth."

Now, I do not say that examinations are not essential, but I do maintain that in addition to the question



Hello?

Yes.

Have I Heard the News?

examination, there should be a higher examination right up to the very operation of the machine when in use, to see that the man who can answer the question is really doing the things that he is supposed to do for the safety of the public.

But again there comes the trouble of finding experienced men to carry on the examinations and inspection. Where are you going to get sufficiently experienced men in all branches to look after these 10,000 exhibitions in the United States?

There are a few requirements, which, if strictly complied with, will eliminate the danger. If the film is wound on a metal bobbin and this bobbin enclosed in a small iron magazine or box, with a narrow, flat tube, several inches in length, leading from the box to the mechanical feeding device of the apparatus, on the end of which there are two little pressure rollers, through which the film passes and is run into a similar magazine after it has passed through the projecting part of the apparatus, and if these magazines are used as required by the Underwriters' association, a fire or explosion is absolutely impossible, providing, of course, that the magazines and film outlets are in perfect working order, as they should be. If the exposed part of the film, which in most cases, should not be more than 12 inches, should become ignited and burst into flame, it will burn only as far as the little pressure rollers—beyond that it cannot burn. Therefore, should the film become ignited, the very worst that could happen would be the burning of several inches of film. A quick operator could, in most cases, blow out the flame that might be caused by the heat rays from the lamp striking the film when not in motion.

Such a thing could not happen, however, if the proper automatic shutters were in use. These shutters are easy to install on any machines so as absolutely to prevent the rays of light striking the film when not in motion. Of course, when the film is moving it cannot become ignited by the heat rays, as it requires two or three seconds of actual exposure of the motionless

film to the concentrated rays of light before it can be ignited.

What really happens in these reported fires and explosions would be about like this: The operator had neglected to keep his unused films in a metal box or he, contrary to requirements, had been using his films without the metal magazines, and in all probability you would find that the films became ignited by a cigarette or perhaps by a piece of hot carbon from the electric light having fallen on the unprotected film, which in all probability had been lying on the floor underneath the apparatus.

It is strange that lantern manufacturers have been more than ten years learning the absolute necessity of providing a spark-tight box for the electric lamp. Given a piece of wire mosquito netting, a pair of scissors and five minutes, I will guarantee that I can render any lamp house free from the danger of a hot carbon or lime falling from the lamp house to the floor or film; and yet you will find today lanterns on the market and in use without this simple protection.

The employing of film magazines requires attention on the part of the operator. Some of them claim that the windup belts never work properly, and that is their excuse for not using the magazines. Then, of course, the roll of film is uncovered during the exhibition, and may become ignited by a smoker or perhaps by coming in contact with a hot carbon or the open light from the lamp. It was some complaint of this kind, no doubt, that caused the enacting of an ordinance in Chicago requiring the film to be run into a big galvanized iron box placed underneath the machine and lamp, having a trap or sliding door on top, through which the film is played from the mechanism into the box loosely.

Now, you can readily see what the result would be should fire get into this box, as large as a barrel and filled with a thousand or more feet of loosely coiled celluloid film. With the trap door closed you have almost ideal conditions for a quick fire, and if the box is not blown to pieces, it is likely to be ripped open and the film,



What?



Elected?



Am I Satisfied?

thus fed by the air, burns wickedly for a few moments until burnt out.

Now, if the film were tightly wound on a bobbin and confined to a small iron box with sufficient air to support combustion, it could only smolder and smoke and would not burst into a blaze; yet such an iron hamper is required by a city ordinance of Chicago.*

When the first exhibitions were given about ten years ago the films used to be played into basket or bag and many brief sensational blazes resulted. Laws were very soon enacted, requiring machines to be installed in stout iron boxes to confine the flame in case of fire. This is without any regard to the safety or comfort of the operator, who oftentimes, laboring under great disadvantage by the confined heat and lack of ventilation, cannot do his best work in taking care of the apparatus. The metal booth in itself becomes a more or less dangerous thing, for should a live wire come in contact with it the operator can receive a disabling shock.

The state of Massachusetts, recognizing this danger, has made the use of an asbestos board box compulsory. It has thus provided a fireproof box, which is also a non-conductor, and the liability of shocking the operator has been reduced and the danger of broken wires or contacts causing short circuiting has been eliminated. It is to be hoped that other states will follow its example.

No doubt you have all felt more or less uneasiness during a moving picture exhibition for fear of an "explosion" or fire. Now, let me tell you that if the apparatus is in an iron box and the film, no matter from what cause, should become ignited, in all probability the blaze will be confined to the box, and long before you can escape from the building the film will have burned itself out, and so long as confined to the box no damage can be done. The operator, if he cannot immediately extinguish the flame, should be free to escape from the box and close the door to confine the fire to the box itself. So insistent have some inspectors been on insuring the confining of the fire that they have required the operator to be locked in the box so that he cannot escape unless released from the outside! Can you imagine sane authorities enforcing so ridiculous a regulation? Yet, in nearly every city we find ordinances, containing usually absurd requirements. Imagine the situation—films ignited, audience in a panic—operator shut like a rat in a trap to be burned with his films, sacrificed to the asininity of the man who drew up the ordinance!

The fireproof films will do away with all this trouble and the fireproof films are already on the way. They are already being manufactured in Europe and an American firm promises to have them on the market in a very short time. If these films prove serviceable and good enough in quality it means only a very few years before all of the celluloid film, which is now in use, and there are millions and millions of feet of it, will be a thing of the past; then, and not till then, I suppose, will we see the last of the stereotyped scare head, "Motion Picture Machine Explodes."

The introduction of motion pictures in natural color, which is already an accomplished fact in England, the raising of the moral standard of the "Film Drama" by the manufacturer and the reassuring of the public in regard to the dangers of the moving picture machine, and the exploding of its alleged "explosions" will give to this new and marvelous form of entertainment the place it merits in the estimation of the thinking public.

* Takeups are now required on all machines.

Getting the Earthquake Scenes

The difficulties experienced by motographic operators in securing pictures of the scenes of devastation and of rescue work following the terrible Italian earthquake would form the basis for a long and interesting story if all the details were at hand.

Messina and the ruined district about it were, of course, under martial law at the time the pictures were taken. Permission to proceed through the country was very difficult to secure. One operator, after trying unsuccessfully to get a permit through his country's consul, was forced to spend the night at Catania, watching the wounded being brought in by boat and trainloads. Here he managed to secure pictures of the vast crowds that waited at the town hall for news from Messina.

Finally he got to Messina. Clouds of smoke obscured the view, breaking into flame in many places. The general in charge at first refused him entrance to the town. This order was changed a little later, and he was allowed an escort into the devastated district on his agreement to take no pictures of the finding of the bodies.

Practically everyone on the ground objected to any pictures at all being taken. The operator found an opportunity, however, in the rescue work, and secured a picture of one of the rescue parties just as three persons, in the last stages of exhaustion, were unearthed. Then, after all his trouble, the film was confiscated by the officers.

The town hall was afire, and the operator set his camera up to take it. At that moment a large stone fell from an adjoining building and struck the handle of the instrument, breaking it. The town hall fell a little later, but the King had ordered everyone away.

This seems a rather disappointing recital, from the operator's point of view. But he had managed to secure a few good pictures, one series showing the King, and he felt satisfied.

Southwestern Association Meeting

A banquet at the Marion Hotel, Little Rock, Arkansas, closed the first meeting of the Southwestern Moving Picture Exhibitors' Association February 2. The banquet was tendered by the Mitchell Film Exchange, of Little Rock. There were about fifty in attendance.

The objects of the meeting as outlined were successfully carried out, each exhibitor going on record against improper pictures and pledging co-operation in the fight against unjust taxation and extortion and unfair discrimination by film dealers.

A delegation from the Ministerial Association, composed of Rev. George Shepherd, Rev. L. L. Abbott and Rev. C. R. Hyde, indorsed the stand taken by the moving picture men and said that clean shows would prove financially profitable and would have the support of the better class of people.

Six states were represented—Arkansas, Texas, Oklahoma, Kansas, Louisiana and Tennessee. The following officers were elected:

S. A. Evans, president; G. K. Jergensen, vice-president; John McClure, secretary; W. N. Owen, treasurer. A board of directors and executive committee composed of the following was selected: M. Ferdinand Jennen, of Little Rock; L. W. Brophy, of Muskogee; M. C. Eberstein, of Coffeyville; F. Montgomery, of Memphis.

Moving Pictures as Salesmen

By Wilson Mayer

THE use of moving pictures for advertising purposes must naturally divide itself into three distinct classes—first, the educational exhibition of scenes more or less connected with the production or marketing of a commodity handled under peculiar or interesting conditions; second, the offering of shows of a purely entertaining nature, entirely free from any reference to the product of the advertiser but giving him the opportunity to present his advertising argument orally, by demonstration, or by means of auxiliary slides; and, third, the presenting of actual sales argument through pictures showing the use and advantages of his product.

The use of motographic advertising by the National Cash Register Company, Dayton, Ohio, comes under the third classification. This concern was one of the first to adopt moving pictures for advertising purposes, having perceived their value in the advertising field several years ago. The promptness and success with which this idea was developed is solely due to William Schutte, advertising manager of the company.

In most cases of this kind the contract for the photographic part of preparing advertising films is awarded to a regular manufacturer of films.

In this instance, however, Mr. Schutte found that it was difficult to get the desired co-operation and results from the different concerns manufacturing moving picture films and so he secured the complete equipment for carrying out the project. He stages and rehearses all subjects personally, and the developing and printing of the films is all done at the company's big plant. The results have been very satisfactory.

One of the most interesting features of the present entertainment is the "Grocer Johnson" film. This motion picture is designed to illustrate the disadvantages under which a storekeeper labors without a cash register, and how trade is lost and mistakes occur in a store where a register is not used. The beginning of the picture, showing Grocer Johnson in a state of despair at the annoyances over tangled accounts and dissatisfied customers, offers a sharp contrast to

the end where, with a National cash register in his store, he is shown to be absolutely sure that every cent is properly accounted for, his customers satisfied and trade is increasing from his up-to-date methods of doing business. The store of Grocer Johnson, as well as the homes of his customers are shown, and the effect of lack of system upon his dealings with them.

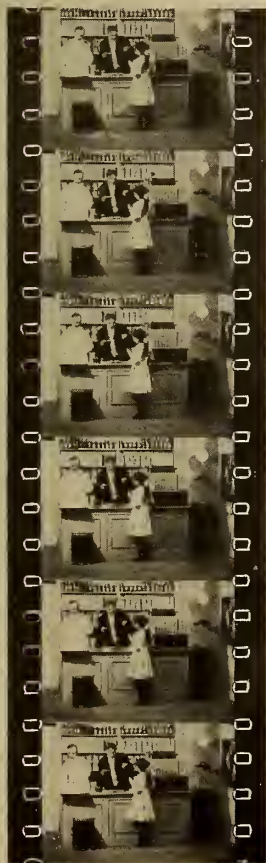
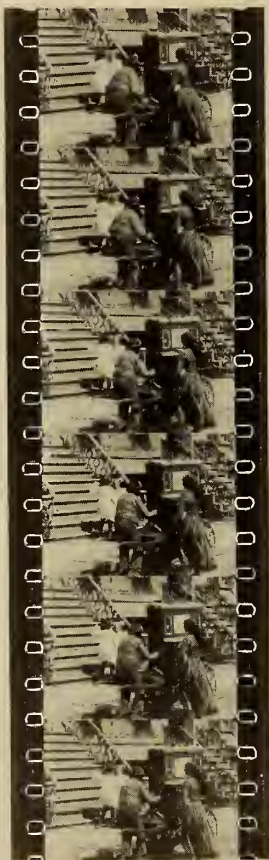
The state of affairs in Mr. Johnson's store as the story proceeds is graphically shown, as well as the methods of the salesman who induces Mr. Johnson to accompany him in one of the company's automobiles to the salesroom, where he may explain a register which suits his needs, and promises to prevent further mistakes and losses. The automobile scene, as the salesman conducts Mr. Johnson to the offices of the company through the crowded New York streets, is one of the most notable in the film and is followed by a scene in the tea room of the company, after which the salesrooms are visited and Mr. Johnson is convinced that there is only one way to take proper care of his profits.

The final scenes, showing the installation of a cash register in Mr. Johnson's store and the resulting improvement and return of customers, who are pleased with the service

which he is able to give them through its use, bring out the point in view with a clearness that leaves no room for further explanation and makes an impression upon the audience unequaled by any other form of advertising.

Not only is the making of the films used personally supervised and directed by Mr. Schutte, but when the idea of using the phonograph to act in harmony with the pictures was adopted he made the records personally, and the necessary mechanism was perfected and developed by expert mechanics at the factory in Dayton. In the manufacture of its films the company secures the services of its sales agents and of its own men who best understand cash registers, in order to produce results both true to life and in accordance with the methods of the company.

Expert operators, and a lec-



turer, are constantly employed, and lectures are given at the most important expositions in various parts of the United States and Canada. The additional value of the phonograph, which is worked in conjunction with the film and other features of the lectures given, make an interesting as well as an instructive entertainment, which always attracts a crowd to the lecture hall.

In addition to the moving picture films stereopticon

views are thrown on the screen showing scenes at the factory, the manufacture of the registers and the landscape gardening and welfare work for which the grounds of the company are famous.

The crowds which are always in attendance at these performances are the best proof of the lively interest which is stimulated by these motion pictures and show conclusively the value of this form of advertising.

Some Questions Answered

By David S. Hulfish

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

In the article in the February number of THE NICKELODEON with reference to bells and buzzers and their wiring, no mention was made of an arrangement which could be used to ring one bell from two push buttons; that is, to ring the bell from either one of the push buttons. Will you please describe how this may be done, if possible?—M. H., Wisconsin.

While the general figure shown in the February number of THE NICKELODEON covered all the conditions usually met in bell wiring for small theaters, yet there are special conditions likely to be met at any time, and

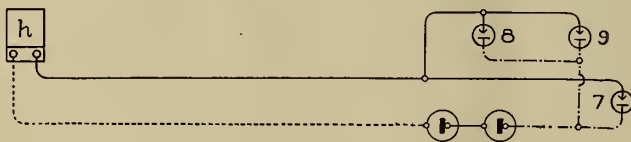


Fig. 1.

one of them is the ringing of one bell from any one of a number of push buttons, which may be located at various points, as brought up by our inquirer. In addition, two other special conditions will be treated in this number, and further details will be given on request, covering any special conditions which may come in the way of any NICKELODEON readers.

Three drawings accompany this answer, numbered Fig. 1, Fig. 2 and Fig. 3.

Taking up first the ringing of a single signal device by two or more push buttons, the circuits for a buzzer and three push buttons are shown in diagram in Fig. 1. The method of wiring is as follows:

Having mounted the buzzer and the two buttons where desired, take a piece of wire of the first color of the color scheme, and connect either binding post of the buzzer to the side of the battery which already has connected to it a wire or wires of the same color as the wire being used. Next, take a piece of wire of the second color of the color scheme and connect the remaining side of the battery (which already has wires of the second color attached to it) to one of the springs of each of the three push buttons. This may be done by running the wire from the battery to one of the springs of one of the buttons and then from that spring (leaving the other spring of the button empty as yet) to one of the springs of each of the other buttons; or, if more convenient by reason of the locations of the buttons there may be two or three of the second color wires, leaving the battery in different directions, and going independently to the two or three or more buttons which are to ring the buzzer. In any case, each button has an

empty spring left upon it, after the second-color wires, or battery wires, have been connected.

Now take a third-color wire and begin at the buzzer. Attach the third-color wire to the remaining binding post of the buzzer, and run to the most convenient of the buttons, attaching to the remaining spring of that button. To reach the other buttons, a third-color wire is used, but it may be run either from the buzzer or from the button which was connected first, or from any point on the third-color wire first put in between the buzzer and the first button. The running of the wire from an intermediate point is not desirable, because of the joint which must be made, unless it is inconvenient to run it either from the buzzer or from the first button.

In adding a second button to a system which is already in operation, to have the new button ring a buzzer which is ringing already from one button, the simplest method of all is just to run two wires from the old button to the new one; in doing this, however, if

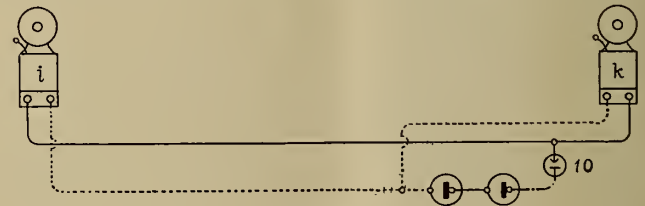


Fig. 2.

your complete installation was put in properly with three colors of wires, then the new wires should be carefully placed to match the right colors, otherwise trouble will result when making still further additions to the system, later.

The system of color-code for the wiring of bell and buzzer system was fully described in the February NICKELODEON, and should be understood and used in wiring any system of signaling circuits which has more than a single buzzer or a single button. The saving in time when something goes wrong with the system, whether from an earthquake or from a mouse's gnawing a wire in two, will repay all the trouble involved in putting in the system of wires properly at first.

Another and fundamentally similar case arises when it is desired to ring two bells or buzzers from the same push button. This case is illustrated in Fig. 2. In that diagram the bells are widely separated and the button is near the battery. From the battery two wires of first color run to the two bells independently; a short wire of

second color runs from the battery to the button, and from the second spring of the button two wires of third color run independently to the second binding posts of the two bells. Care should be used in connecting up this arrangement according to the color code if any three colors of wire can be obtained.

Little difficulty ever is experienced in ringing two bells from one push button, but when more than two are required to be rung a special battery arrangement may be required. The reason that two bells seldom give any trouble is that two bell tappers will strike alternately. The principle of the vibrating bell is that when it is pulled up by the battery current it breaks its own circuit and stops the current, the tapper then falling back while the circuit is broken and the current is not flowing, but when the tapper falls back it closes the battery circuit and is pulled up again. The second bell, therefore, gets the full force of the battery, while the first bell is in its striking position and the second bell pulls up and taps while the first bell is falling back. Thus, two bells will take "turn about" with the battery and will ring satisfactorily, even though one of them be at a considerable distance from the battery and the other very near (the worst possible condition, for the nearer one tends to "rob" the battery current from the far one).

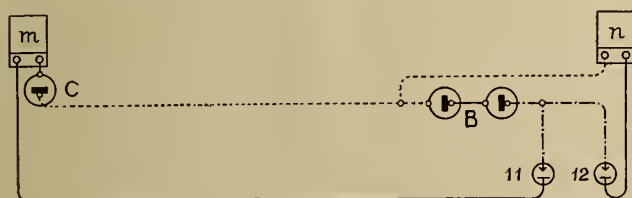


Fig. 3.

Another condition requiring special treatment is that in which one of the bells or buzzers of a system is located at a very much greater distance than the remaining ones. A push button at a distance involves the same trouble and is cared for by the same remedy. This condition is shown in the diagram of Fig. 3.

The buzzer *n* and the buttons *11* and *12* are located near the battery *B*. The buzzer *m* is at a distance so great that it does not ring satisfactorily with the two cells of the battery *B*; yet if three cells are used at *B* the buzzer *n* makes more noise than is agreeable, and, furthermore, the batteries deteriorate more rapidly because of the greater current taken.

The solution of the trouble is to put an additional battery cell in the circuit for the buzzer *m* without including it in the circuit for the buzzer *n*. This is done by placing the extra cell either at the buzzer or at the button which rings it. The cell may be placed in the third-color wire, but preferably is placed in the first-color wire if placed at the buzzer, and in the second-color wire if placed at the push button. Buzzer *m* now rings through three cells and buzzer *n* rings through two cells.

The added cell is called a "booster." In installing a booster cell the carbon terminal of the booster cell must be connected to the zinc terminal of the cells of the main battery, or the zinc of the booster to the carbon terminal of the main battery. It having been decided that the booster cell will be put in at the buzzer, and therefore that it will be put in the first-color wire, notice that the first-color wire at the battery is connected to the edge binding post of the cells; then at the buzzer con-

nect the first-color wire to the middle binding post of the booster cell, connecting the edge post of the booster to the buzzer. This connects the middle post of the booster to the edge post of the main battery, or carbon to zinc, as required. If, on connecting in a booster cell the buzzer does not ring try reversing the booster by transposing the wires at its binding posts.

In a bell and buzzer system the amount of battery required depends upon the length of the lines. An ordinary bell or buzzer is made to ring on one cell, and it should pass this test before it is put up for use. However, the wire which is used in the circuit will take some of the power of the battery, and usually one extra cell is used to provide for waste of power in the wiring; one cell for the wiring and one cell for the bell. When the line of wiring is long, one cell may not be enough for the wiring and two or three must be used.

In the case of Fig. 3, therefore, the use of two cells for the buzzer which is near the batteries and three cells for the buzzer which is more distant from the batteries does not in any way indicate that the buzzer requiring the three cells is not as good a buzzer as the one which works on two cells.

Were the buzzer near and the button distant from the battery the result would be the same; it is the length of the wiring which causes the hardship and requires the additional battery cell.

Do the makers of motion picture films buy stories to be acted out in the pictures? What kinds of stories are best?—J. H. M., Kentucky.

The broad and general answer to your question is "No."

This is an answer made necessary more by the story writers than by the film makers. The principal reason why the film maker writes his own stories, works out his own plots and comics and designs his own scenery is that no one other than the film maker knows the limitations and requirements of such stories, plots, comics and scenery.

The submission of a story to a film maker in the hope, by the author, that the film maker may be able to use it as a film story, and pay the author for it, has been attempted by many aspiring authors, but the stories thus submitted are almost invariably unsuited for film work. The authors have not understood the limitations and the requirements of the film makers.

That others have failed should not discourage you from attempting this work of writing stories for films if you feel inclined to try it, and feel attracted toward the work. That many have failed only argues that the field is not overcrowded, and that there is plenty of room for you if you can succeed.

Only one sentence of caution and advice will we place before you, and that is: Learn and understand thoroughly the limitations which are placed upon the film maker by the processes which he must use, for any limitation upon the maker of the film must of necessity be a limitation upon the writer of the story which is to be told by the film. A boat builder on the banks of the Wabash would have no use for a design for an ocean-going battleship, no matter how complete or meritorious the design might be.

As a suggestion of the limitations of the film maker's art, note that as yet the matter of photography in color has not been reduced to practice in such manner that it may be considered a tool for the use of the film maker, as it is for the dramatist or the vaudeville sketch.

Any story involving color as an essential feature must be considered by any film maker as beyond his limitations at present, and would be rejected if offered to him.

Another limitation is the time of action. The length of a reel of film is the commercial upper limit of the length of a story, and this is one thousand feet or twenty minutes on the screen. Only for pictures of exceptional interest would an action requiring twenty minutes be considered by a film maker, because the more popular idea of a picture show is that two or three different pictures be given in the twenty minutes. By reason of the popularity of the two-picture reel of film the most desirable length of picture is five hundred feet of film, or even less. This means that an action lasting but ten minutes is the most desirable length to be considered by a film maker, and a story having an action lasting from six to ten minutes should fall within his limitations as to time.

Another limitation is the size of the stage which the picture maker dares to use. When a large stage setting is required the figures of the actors are made small upon the screen, which is objectionable.

Other features worth taking into account as "limitations" are costumes, stage properties and the ability (or lack of ability) of the actors themselves to convey necessary thoughts to the audience without spoken words.

In most picture theaters, the operator has to rewind his film between the performances; this is work for the operator, takes his attention from other duties for the time required to wind back the film, and sometimes actually delays the performances in the theater through the operator's delay in getting ready for the next projection of the pictures. Can this be avoided? I refer to the rewinding of the strip of film which, after it has passed through the projection machine, has been wound up with the head inside the reel, so that after it has been rewound it will have its head end on the outside of the reel, ready to run through the motion head again.—P. H., Indiana.

This is a problem to which inventors have given some thought. The earliest projecting machines for motion picture film strips used endless strips of no very great length. As the length of the strips increased some means was invented to care for them and still keep them endless. Two of these machines are worth mention.

The first type of endless belt projecting machine contains a "film cabinet" fitted with a large number of rollers at top and bottom, and the film is fed over these rollers, passing from top to bottom a large number of times, the front end then passing through the projection device and joining the rear end to form the endless belt. With a standard reel of one thousand feet of film and a "film cabinet" of this description five feet high, one hundred top rollers and one hundred bottom rollers would be required. This type of projecting device accessory never came into wide use, but was used in Paris in 1900. Of course it was necessary for the operator only to stop at the right place, and he was ready to start again immediately to repeat the projection of the picture.

The second type of endless belt projecting machine has a revolving table with a hole in the middle, the table preferably being placed horizontally. The long film is coiled up into a ring or "hank" of a diameter of possibly two or three feet, which then is laid on the revolving table, around the central hole, on edge, coiled spirally. Fixed roller guides, which do not move with the table, keep the roll or hank of film in position. The head end of the picture is wound upon the inside of the hank when the film is coiled up preparatory to putting into the machines, and this head end now is threaded over fixed guides provided with rollers, down through

the hole in the middle of the table, thence to and through the projection device, and returning to the table is connected to the tail end or outside end of the hank. All of the guides for this film are rollers running on fixed bearings. When the table top turns it winds up the film upon the outside of the hank, winding on a new outside layer, while the fixed guides and feed rollers take the film at an equal speed from the inside layer of the hank, and down through the hole in the middle of the revolving table. With a two-foot circle of film lying on the revolving table, about one hundred sixty turns would be required for a length of one thousand feet of film. Owing to the fixed guides and the feed rollers the film is fed on to the outer part of the hank of film tightly and the size of the hank does not increase, although film is continually fed upon the outer surface of it. This type of machine is widely used in America in automatic exhibiting machines, but has not been adapted to any device for projection with an arc lamp where the fire rules are rigid. This machine, as does the first type, requires merely that the operator stop the projection at the end of the picture, and the second projection may be begun at once.

A third type of machine in which rewinding of the film is not required has been perfected for general use. This machine does not use an endless film, but provides for feed reel and take-up reel. The film is wound up in a rather large roll with an open center, the head-end of the picture being wound inside the roll. This roll is placed in the feeding position, the head-end is threaded through the projection device and taken to the take-up reel, which, of course, winds it up with the head-end inside, but in a roll of the same size as before, and of the proper size to fit the feeding position. The novelty of the machine is that the strip of film is fed from the inside of the feeding roll. When it has passed through the projection device it is taken from the take-up reel, ready wound, head-end inside, is placed upon the feeding position and the head-end is fed from the middle, thus requiring no rewinding. This is a practical machine, offered on the market.

How can I keep my condensers from breaking?—G. W. W., Chicago.

There is nothing that can be guaranteed to keep condensers from breaking, but some precautions may be taken which will reduce the breakage. The cause of breaking is the heat of the arc, but if the condenser is heated evenly it will not break.

Thin washers of asbestos at the edge of the condenser where it would come into contact with the metal lamp house will save many a condenser. The hot metal of the lamp house in contact with the glass makes a hot spot on the condenser.

Ventilating holes in the bottom or sides of the lamp house, near the back condenser, should be covered with wire screen to break up the currents of air.

If your condensers are held in a round tin case, the tin case may have small holes between the condensers and saw cuts in the flange edges of the tin, to permit the tin to yield by springing when the glass expands with heat.

A new condenser may crack before it gets heated through. Keep an extra condenser heated through, ready to put in if the condenser in use should break. This extra condenser may be laid on a wire screen on top of the lamp house.

Motography at the Seattle Fair

By Theodore T. Kling

NO matter how big and complete and expensive an exposition may be, there are always certain things which it is impossible to show because they cannot exist out of their native conditions, and it frequently happens that these very things are the ones most interesting to the people who attend expositions. Strange animal life, industrial operations in distant fields, flying vistas of wild railroad scenery—all defy any ef-

fair to be completed by its opening date, June 1, 1909. It already contains all the representative buildings that go to make up a great exposition, and more. Some of the buildings are permanent brick and steel structures, which will revert to the University of Washington at the close of the fair. There will be all the state and foreign buildings, and some city buildings. The Forestry building will be the biggest log house in the world. Even



A Glimpse of the Alaska-Yukon-Pacific Exposition.

fort to transport them to the gathering places of the curious public.

But the problem has been solved; and the thing that has solved it is motography. It is only another illustration of the possibilities for the future in moving picture work. A great deal has been accomplished when the moving picture film has even imitated successfully the effect of ordinary objects in motion. How much more, then, is the art to be credited when it can bring before our gaze the living counterpart of those things which otherwise we might never see.

The Alaska-Yukon-Pacific Exposition, at Seattle, Wash., will enjoy the distinction of being the first world's

Africa will be represented by an educational exhibit from King Menelik of Abyssinia.

Illinois' representation at the Alaska-Yukon-Pacific exposition will be the direct result of the commendable enterprise of the merchants of Chicago through the activity of members of the Association of Commerce, of that city. The attention of the members of the Illinois state legislature was called to the 1909 exhibition at the January session, and the Seattle Illinois Society is co-operating in the work of securing participation on the part of the state.

Motography will play other important parts at the Alaska-Yukon-Pacific exposition, and moving pictures

will be used as an educational as well as an amusement feature. The United States postoffice department has used this method at previous expositions to illustrate the various methods of handling the mails from the rural free delivery to the transfer of the mail bags from tugs to ocean steamships. Government irrigation projects of the reclamation department will also be shown.

The fishing industry of Alaska is one of tremendous importance to this country's revenues. The fisheries of Alaska have produced nearly \$100,000,000 since the northern country was purchased from Russia by the United States. Moving pictures showing how the salmon are caught and the entire process from the time they enter the traps until they are packed in cans for shipment will be shown as a practical demonstration. The antique methods of the natives will also be shown. The various operations about the big canneries of the north will be a special feature of this series of films.

It was at first intended to have a Chicago building, showing the city's industries in moving pictures, but the expense was too great.

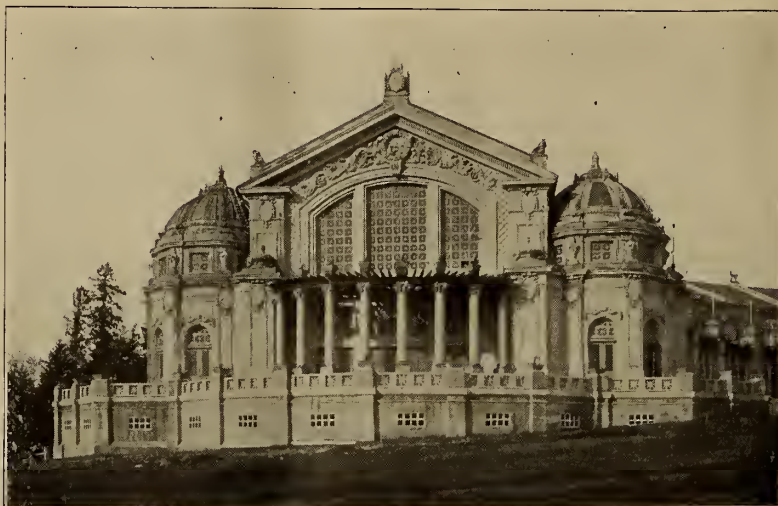
The Eskimo village, already famous, will exhibit the first moving pictures secured in the Arctic and will show the Siberian natives catching and killing seals, fishing, hunting and boating. The seal industry has produced \$80,000,000 since the United States secured Alaska, and the moving pictures will show all the unique features of the industry which cannot be displayed in the splendid exhibit of dressed and undressed furs and mounted specimens.

A large collection of photographs and moving pictures will also be used to show the whaling industry of the Northland. Exhibits of the various whale products will find a place in the fisheries exhibit. The halibut fisheries will be shown in the same manner, the moving film depicting all the interesting details of the work.

The moving pictures will also be in evidence about the building which houses the exhibits from Hawaii and the Philippines, and the pictures will be used to portray life in the island possessions. In the Oregon, Washington and California state buildings they will show the various resources of the states as well as familiar street scenes in the principal cities, farm life and other things of interest.

The Canadian Pacific railway will show familiar scenes along the line of the road and the character of the country, by motography, and the Union Pacific will use the moving pictures for a similar purpose. Some of the films used by the latter road are already familiar to readers of the February number of THE NICKELODEON.

Among industrial concerns which habitually use moving pictures as an advertising medium, the exhibit of the National Cash Register Company, promises to be interesting. The lecture illustrated by moving pictures has been a feature of the exhibit of this company at



The Agricultural Building, Where Some of the Pictures Will be Shown.

previous expositions and is in the nature of a lecture on social economy. Spokane county will use the pictures in its building, and several moving picture shows are to be granted concessions, where the latest American and foreign pictures will be shown.

Several of the larger attractions on the amusement street will show moving pictures in connection with their exhibitions. The "Pay Streak," as this street is called, is already well along

toward completion, and promises to be at least fully equal to any of its famous predecessors. Among the big shows will be the streets of Cairo, the Chinese village and the Japanese concession, besides the Scenic Railway and other amusements which have never been seen at previous exhibitions. The Scenic Railway is to be a reproduction of the "Dragon's Gorge," the big attraction at Luna Park, Coney Island.

Directly south of the Scenic Railway, the Alaska Placer Mining Show will have a beautifully designed front with a splendid interior, the total to cost fully \$35,000. Princess Trixie is across the way, with the Japanese concession on the corner. The Baby Incubator, a beautiful structure, is in course of construction. The Monitor and Merrimac will be built by Mr. McConnell, who has commenced construction work.

The management has arranged to finance "Creation," and work has been commenced. The Streets of Cairo buildings are nearly completed. The Igorrote Village is another attractive concession, and will be installed with a magnificent front. The San Marino concession will be an extensive reproduction of the walled city of the San Marino Republic with various features of the life of that city, theaters, etc. The House Upside Down is nearly finished. There will be an elaborate conception of Chinese life with one of the handsomest fronts that has been built at any exposition for the Chinese concession. The "old mill" is to be called A Trip Through the White Horse Rapids.

Minor concessions are the Glass Blowers, Temple of Palmistry and three or four smaller shows. A beautiful water front with the fireworks at the extremity of the amusement street, with the Government Life Saving Station in the same location and with the high class of buildings ruling with all concessionaires, insure the approval of patrons of the "Pay Streak."

Shoots at the Pictures

Two intoxicated men nearly created a stampede in the Alcazar theater, Oklahoma City, when one drew a revolver and drew a bead on one of the bears in the Russian bear hunt shown on the screen.

Manager Diestel at first thought the man was aiming at some one in the audience and threw the man's arm up. The marksman remarked that he did not mean any harm, but was simply going to try to hit a bear.

Projecting Moving Pictures in the Light

By Jacques Boyer

THE projection of moving pictures in the light is an accomplished fact. A method patented by Quentin is employed at the Cinéma Palace, in Paris. The screen, measuring 8 feet by 10 feet, is a part of the rear wall of the hall, which is painted white, very slightly tinted with rose, and is protected more or less from the glare of the footlights and the electric lamps by adjustable curtains (Fig. 1). The projection cabinet (Fig. 2) is supported by two iron columns, about 10 feet high, at the other end of the hall, which accommodates 350 spectators. The arc lamp used for projection is 66 feet from the screen, and normally takes a current of 30 amperes from the mains of a 110-volt circuit. Half the lamps of the theater are lighted, yet the projected pictures, both stationary and moving, are seen very well, and the eyes are less fatigued than if the hall were dark.

In Belgium, De Mare has in-

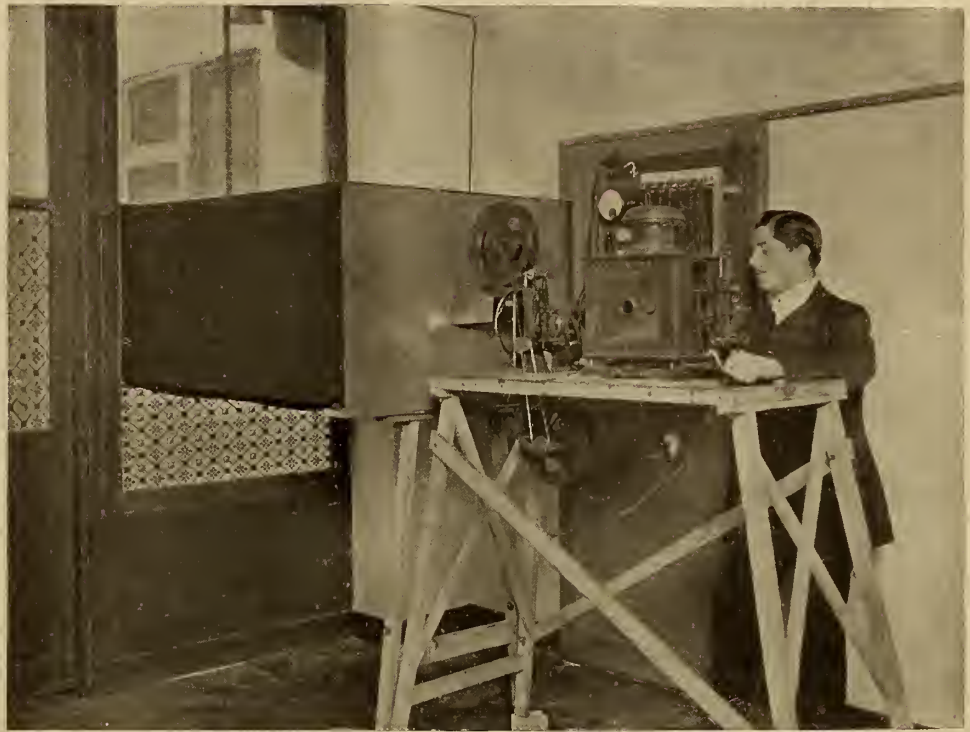


Fig. 2.—Poch's Apparatus for Demonstration.



Fig. 1.—Moving Pictures Shown in the Lighted Auditorium of the Cinéma Palace in Paris.

vented a system of projecting fixed pictures in daylight which he calls by the English name "without darkness." The screen is arranged, like a scene of a theater, in the frame of a pair of folding doors, the projection apparatus being concealed from the spectators, who occupy a room lighted by two large windows. Excellent results were also obtained when the apparatus was set up in a shed, the spectators being in the open air. A current of from 7 to 9 amperes per square meter (about 11 square feet) is required, according to the inventor, and even 5 amperes suffice for a room having no window opposite the screen. This system has already been initiated in France and will probably soon reach Paris.

Meanwhile other devices are being patented almost daily. In the method of Antoine and Prosper Poch, which may be used for fixed or moving pictures, in illuminated halls or in diffused daylight, the image is thrown on a translucent screen between the spectators and the lantern, and

forming the front wall of the projection chamber. If the screen is of ground glass the ground face should be turned toward the spectators. The pictures are seen very distinctly. In some cases it is advisable to diminish the quantity of light that enters the projection chamber through the screen by placing outside the latter a slightly smoked glass, which also softens the harshness of the white parts of the picture. The other walls of the chamber are opaque. In an apparatus devised for demonstration these walls are made of black cloth sliding on rods. An ordinary moving picture apparatus, with an arc lamp consuming 15 amperes at 110 volts, covered a screen measuring 32 by 24 inches, with pictures clearly visible

to spectators in the open air at two o'clock on a partly cloudy afternoon.

But the projection on translucent screens of images visible to spectators in lighted rooms is not new. It was accomplished in 1897 by the artist Lemot, with a screen of fine canvas saturated with gelatine and covered with copal varnish. Chamayon made what he called "rainbow screens" by a process which has long been public property and which consists in saturating white fabrics, thin or thick, with fish glue and lining them with thin tinted stuff.

Very good translucent screens can be made by the tracing cloth used by architects.—*Scientific American*.

New Amusement Patents

By Austin Sherrill

It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

909,953. Amusement Device. A riding device, including as its principal features an inclined way, an endless belt, and sundry rollers. Arthur H. Smith, Toronto, Ontario, Canada.

910,156. Automatic Vending Machine. Samuel M. Stroock, Philadelphia, Pa., assignor to Automatic Inventions Company, of same place.

910,246. Automatic Vending Machine. Clarence C. Travis, Chicago, Ill.

910,403. Amusement Device. A number of passenger-carrying conveyances run upon interlacing tracks similar to the tracks of a braiding machine. Joseph de Martino, Chicago, Ill., assignor to Leonard H. Mayer, of same place.

910,417. Amusement Device. A large platform rotates horizontally, and the amusement seekers ride thereon as long as

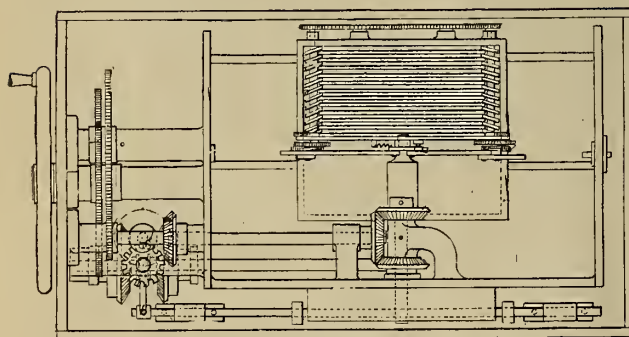
910,738. Automatic Vending Machine. Melville Stoltz, Pittsburg, Pa., assignor to Peerless Vending Machine Company, of same place.

910,907. Automatic Vending Machine. Edgar H. Cook, Great Neck, New York.

911,091. Automatic Vending Machine. Henry A. Thexton, Minneapolis, Minn., assignor to Thexton Stamp-Vending Machine Company, of same place.

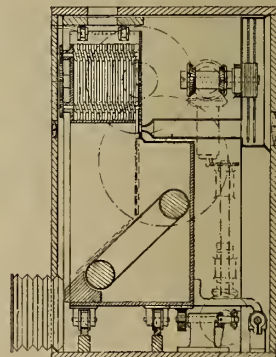
911,247. Spurious-Coin Detector for Slot Machines. Frederick W. Klinean, Chicago, Ill., assignor of one-half to J. G. Boswell, of same place.

911,491. Repeating Mechanism for Phonographs. The stylus is lifted while the reproducer head is being returned, without lifting the reproducer head. Elam Gilbert, Portland, Ore., assignor to Albert A. Klingman, of New York, N. Y.



144	145	146	147	148	149	150	151	152	153	154	155	156
143	142	141	140	139	138	137	136	135	134	133	132	131
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117	116	115	114	113	112	111	110	109	108	107	106	105
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14	15	16	17	18	19	20	21	22	23	24	25	26
13	12	11	10	9	8	7	6	5	4	3	2	1

911,710.



they can hold their places. Herbert N. Ridgway, Winthrop, Mass.

910,513. Automatic Vending Machine. Charles A. Dies, Chicago, Ill., assignor of one-half to Benjamin S. McClellan, of same place.

910,599. Automatic Vending Machine. Melville Stoltz, Pittsburg, Pa., assignor to Peerless Vending Machine Company, of same place.

910,608. Target Game Board. Albert H. Thompson and Charles E. Sargent, St. Louis, Mo.

910,650. Advertising Sign. Lee H. Deaner, Muskegon, Mich., assignor of one-third to Joseph Michael Herbert, of same place.

910,702. Amusement Device. A device of the railway type. Percy Marshall, of Blackpool, England, Charles C. Metcalf, of Sale, England, and Walter Knowles, of Bolton, England.

911,618. Automatic Advertising or Display Apparatus. Harry M. Schutz, Milan, Italy.

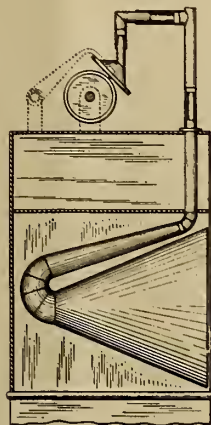
911,710. Kinematograph for Plates. This invention relates to an improved kinematograph apparatus for taking "living pictures," and for the projection thereof, by the aid of photographic plates, instead of film strips, as is usual. The plate handling features consist of a carrying box in which there is arranged a series of screws causing the regular movement of the plates, the descent of which is effected independently of each other by means of a system of propelling fingers combined on the one hand with buffers and on the other with levers engaging with gear wheels which are keyed upon the screws and which are themselves in engagement with other gearing. Each plate after its fall passes into a container in the form of a bellows. The pictures are taken upon the plates in rows; one of our illustrations shows a plate arranged for one hundred and fifty-six pictures of kinematograph size. The other two illustrations which we present in THE NICKELODEON show views of details of the plate moving apparatus, one taken looking down, and the other

looking at the side of the apparatus. Robert Arthur Fauconnet, of 36 Rue de Menilmontant, Paris, France.

911,892. Amusement Device. William J. Manning, Chicago, Ill.

911,945. Discharge Mechanism for Automatic Vending Machines. Bethuel M. Davis, Morris, Ill., assignor to Joseph G. Coleman, Chicago, Ill.

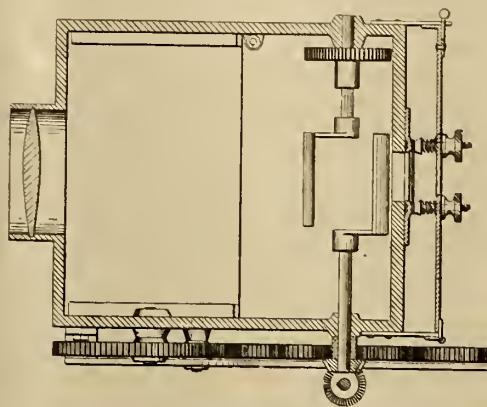
912,039. Phonograph Attachment. A fixed horn is used. The phonograph is placed upon the top of a cabinet, the horn is



912,039.

within the cabinet, and a flexible connection is provided between them. George Shephard, Petaluma, Cal., assignor of part to J. H. Andrews, of same place.

912,137. Kinetoscope. An improved machine for projecting motion pictures, the machine being of the general type of Geneva-feed ribbon-film machines, and the improvements being



912,137.

made in many of the details. The shutter of the improved machine is shown in the illustration accompanying. Carl J. Lang, of Olean, N. Y.

912,239. Game Apparatus. A coin-controlled apparatus simulating the game of bowling. John Graves, of Milwaukee, Wis., assignor to Automatic Bowling Alley Company, of same place.

912,004 and 912,005. Racing Amusement Devices. These include tracks and riding carriages. Martin Lehman, Lloyd Brown, and Edmond W. Sohlberg, of Kansas City, Mo.

Conducting the Nickelodeon Program

By L. Gardette

EVERY nickelodeon has its "stage manager," whether it knows it or not.

There must of necessity be among the attendants of a picture theater some one person who decides when the pictures shall start, when the song shall be sung and how long the intermissions between the performances shall be. This person is the one who is really in charge of the program of the theater, and upon him depends to some extent both the pleasure of the patrons and the profits of the owner.

In a small theater, running to one reel of picture film only, without songs or specialties of any kind, the total manual duty connected with this feature of controlling the program is the turning off of the lights in the room when the pictures start, and turning them on again when the performance is finished. This requires merely a switch located in the operator's booth, convenient to his hand, for the house-lighting system.

In such an instance the operator rewinds his reel of film and adjusts the carbons of his lamp; he is ready then to start the next performance. At this point it is within his discretion to start the performance immediately, to delay it according to a time schedule or to delay it as long as he thinks the audience will endure the wait without impatience. It can be seen plainly that the pleasure of the patrons and the profits of the owner lie within control of the person who is in charge of the program.

As the theater acquires additional features of entertainment the duties of controlling the program become more varied and more complex.

By adding an illustrated song the operation of the

projecting machine becomes more complex. In addition, the operator must have a push-button to call the singer at the proper time to be in readiness when the song slides come upon the screen. If an automatic piano or phonograph is running as a "barker" in front of the theater and is making so much noise as to interfere with the enjoyment of the song (it may be noted that patrons sitting in the rear of the room will be much nearer to the automatic "barker" than to the singer), then the automatic "barker" must be stopped during the song, requiring another switch to be controlled by the operator. If ventilating fans are running in the theater during the pictures these in all probability must be stopped during the song, since the whirring of the fans, not at all objectionable during the pictures, would be decidedly so during the song. With an illustrated song an accompanist is required, and this usually dispenses with the expense of an automatic piano for the auditorium, the accompanist playing during the intermissions. The operator in control of the program of the theater, therefore, is required to call the accompanist as the performance nears the close, that the intermission music may start promptly at the close of the pictures.

Let us see, then, the total of the duties which are required of the operator, who usually is thought of only as a picture-machine operator.

Take the easiest form of song-and-picture program, in which the pictures follow the song.

In the intermission the pianist is on duty. The operator, having his picture film in readiness, (1) lights his arc and (2) rings for the singer. He then (3) turns out the lights in the auditorium, (4) turns off the ven-

tilating fans, (5) turns off the automatic "barker" and (6) projects the song slides in proper order and at the proper instant for each. At the conclusion of the song he (7) shifts to the motion head and begins to turn the crank of the kinetoscope, and at the same time, with his free hand (8), turns on the ventilating fans and (9) turns on the automatic "barker." This is the time for the accompanist's period of rest, and as the operator nears the end of the reel of film he (10) rings for the accompanist to be in readiness for the intermission. At the end of the motion pictures he (11) projects the "Please Remain" slide; then (12) turns on the auditorium lights, (13) cuts off the current from his arc light, (14) rewinds the film and (15) adjusts the carbons of his arc. Now, last, but by no means least (16), the operator decides the length of the intermission before repeating his routine of sixteen separate duties.

With every added feature of entertainment the operator's duties become more complex.

An alternative plan of managing the performance consists of placing a "stage manager" at the theater entrance, in the auditorium, and providing him there with all necessary control required. An array of electrical switches control the "barker," the house lights and the ventilating fans; push buttons are arranged to ring buzzers or bells in the operator's booth and in the waiting rooms of the performers in the rear of the screen. An answering buzzer circuit may run from the waiting rooms to the stage manager's station, or even a telephone line may be installed. In the picture machine operator's booth there is merely one switch controlling the current for his arc lamp and one button which rings a buzzer at the stage manager's station.

This system operates as follows:

When the machine operator is in readiness, having rewound his films and adjusted his lamp, he signals to the stage manager by pushing his button; then he merely awaits the command to go ahead with projection.

When, in the judgment of the stage manager, the performance shall begin he rings for the singer and signals the operator (two buzzes for the song slides), and when the first slide flashes upon the screen the stage manager cuts off the house lights and stops the "barker" and the fans. With applause after the song, the stage manager uses his discretion as to whether an encore shall be sung, and either rings again for the singer and signals to the operator (three buzzes to put the chorus slide back on the screen) or rings one buzz to the picture machine operator to go ahead with the motion picture film without encore; at the same time the stage manager starts the fans and the "barker." As the pictures near the close the stage manager rings for the pianist, and then turns on the house lights as the pictures close. He then must wait for the buzz from the operator, indicating that the projecting department is ready again.

When vaudeville or specialties of any kind are added to the performance the duties of the stage manager become more complex, and the machine operator, whose post is a responsible one, should be relieved of them.

It will be seen, too, that when the stage manager stands at his station he is fully in control of the theater and of the performance. He may turn on the house lights at once and signal the operator by an emergency signal to discontinue projection at any instant. A call box for the city fire department should be located at the stage manager's station.

The location of the stage manager's station should be such as to enable him to view the audience and the performance as well, and he should have communication, also, with the ticket seller or doorkeeper to have knowledge of patrons waiting outside for admission, since such knowledge may influence his decisions in the matter of encores or specialties which he may have at his option to omit for the purpose of shortening the performance during rush periods.

A further object in locating the stage manager's station at the entrance to the auditorium is to enable him to act as doorkeeper or ticket taker, either at all times or at such times as the patronage is light, or when the doorkeeper is required to be relieved temporarily.

From observations of the two systems in actual practice the system of doorkeeper-stage manager combined, leaving the operator free for full attention to his projection, is preferable to the system of operator-stage manager. It is productive of better projection and is less liable to confusion and failure in any part of the performance.

Trades Unions Use Moving Pictures

A feature in connection with the trades unions of Ardmore, Okla., is that the Boot and Shoe Workers' Union has fitted out its own moving picture show, and will operate it for the benefit of the members of labor unions of the city. Pictures showing the conditions of the trades in all countries will be shown, and to members of labor unions admission is free. This is the first enterprise of the kind in the state.

Seattle Exhibitors Ask Censor

Eugene Levy, president of the Seattle, Washington, Motion Picture Managers' Association, has pledged the co-operation of that body in the work of making the moving picture shows of Seattle clean. In a letter to the chief of police Mr. Levy writes that the idea of appointing a police censor for theaters is a good one. He states that the thirteen theater managers who are members of the association of which he is president wish to help the censor, when he is appointed, to weed out all motion picture shows that are objectionable.

A Moving Picture Affinity

Word comes from Buchanan, Michigan, that a schoolboy employed evenings in a local five-cent theater became infatuated with the young lady shown in the pictures. Upon learning the films were shipped from Three Rivers he set out on foot for that city to seek out his soul mate and tell her of his undying love. The young man's mother has just returned with him minus his affinity.

Sunday Shows in Galveston

In the corporation court recently, before juries, two proprietors of moving picture theaters, arrested for operating on Sunday, were acquitted and released. It is believed that this will result in all the picture shows being opened as usual next Sunday. Counsel for the defense argued that moving pictures were educational and did not constitute amusement in its truest sense.

Of Interest to the Trade

By L. F. Cook

An Ancient Machine

Antiquity is largely a matter of comparisons. Brass and steel may still be young at a hundred years, but a moving picture projecting machine made of these same materials and built probably fifteen years ago may safely be called old.

Some years ago Mr. J. J. Pink, president of the Viascope Manufacturing Company, sent out a machine to be installed in a vaudeville theater. The installing party returned bringing the venerable looking piece of apparatus illustrated here.

The photograph rather flatters the machine. It does not show the rust spots and the clumsily fitted parts and



Made Several Years Ago.

the generally dilapidated air of the original. But neither does it show the fact that the machine works; which it does. It is clumsy, and dirty, and old, and very simple; but it works.

On the front of the lamp house is a little oval brass plate. There is no date on it; nothing but the letters "E. P." and the almost invisible word "Germany." A good many old things have been "made in Germany," and most of them work, too.

The lamp house of this machine is simply a small russia-iron magic lantern box, apparently designed to accommodate a kerosene lamp, but which might, at a pinch, be made to take a calcium burner.

On the side of the lamp-house is mounted a grooved hand-wheel, with a crank handle attached to it. This

serves to transmit power to the motion-head, the transmission device consisting of a belt made from a length of small spiral spring.

The motion-head itself is about as simple as can be imagined. A horizontal shaft carries at its outer end a small grooved pulley, which aligns with the large hand wheel on the lamp-house, and receives the spring belt from the latter. Just in front of this shaft is the sprocket, bearing at one end a five-point star-wheel or Geneva movement. This star-wheel engages a pin on the shaft, the pin being provided with a roller to reduce friction. The only other part on the shaft, besides this roller pin, is a small bevel gear. Its mate is mounted on another short shaft at right angles to the first and carries the shutter.

This shutter is probably the simplest part of the whole machine. It consists merely of a segment of fiber, in the shape of a little less than a half disc, which swings past the lens as the shaft revolves in perfect time with the movement of the star-wheel. On the shaft, just inside the small pulley, is a miniature fly-wheel, whose function is to equalize the possible irregularities of the belt drive and give a smooth rotation.

Above the motion-head, on a sliding rod adjustable for height, is the upper and only film reel. It is merely a galvanized iron spool, and would not take over two hundred feet of film. From this device the film drops straight through the head of the machine without loop or take-up. Perhaps the surprising thing about this relic is its ease and accuracy of operation.

It is the daily regret of Mr. Pink that he cannot tell the history of this piece of mechanism. Doubtless it had its place in the enjoyment and mystification of many an early moving picture audience twelve or fifteen years ago, when things were new.

Butte Operators Organize

The Moving Picture and Projecting Machine Operators, affiliated with the International Alliance of Theatrical State Employees, organized recently.

This union, known as branch No. 12, gives every applicant for membership a complete examination in regard to every detail of his work, which he must pass satisfactorily before he can become a member, thus insuring competent operators and protecting the interests of the film owners and managers of theaters and the safety of the theater-going public.

The present officers are: A. E. Elge, president; M. A. Cannon, vice-president; C. E. Humphrey, financial secretary; Roy H. Mitchell, recording secretary; M. A. Cannon, Alcazar theater, business agent.

In order that the general public may be able to recognize the houses where this measure of precaution has been taken for its safety all union operators will show a facsimile of the seal of this organization at least once during each performance.

The union is also in position to furnish competent operators to theaters in other cities and towns throughout the state, and any manager requiring the services of an operator is invited to address the business agent.

Progress of the Essanay Company

From the release of its first reel of film on August 19, 1907, to the occupation of its own unexcelled factory plant less than eighteen months later, is the record established by the Essanay Manufacturing Company.

Any concern which studies the demands of its customers and deals squarely with them in every way is bound to grow. But in the picture theater business things move with extraordinary rapidity; success, when it comes at all, arrives very suddenly and growth is a matter of leaps and bounds. Under these conditions, the most sanguine of manufacturers could not foresee the extent to which the new enterprise might enlarge. Seemingly adequate provision for the wildest dreams of growth were bound to prove insufficient as the demand for new product multiplied again and again.

The Essanay company has never failed to produce its rated output of pictures that held their own against all rivals. But it cannot be denied that the pictures were often produced under considerable difficulty. The offices expanded until the outer walls of the building were reached—and then, as the business kept on expanding, began to get cramped.

There could be but one solution to this problem. A factory of their own, a model plant embodying all the ideas accumulated during their successful experience in the moving picture business, was the only culmination that would satisfy the ambitions of George K. Spoor and G. M. Anderson, the owners of the Essanay company. Once conceived, it is needless to say, the plan was put into execution with the promptness which characterizes all the efforts of both these gentlemen.

George K. Spoor is a man of many interests, any one of which would suffice to keep an ordinary man busy all the time. In the moving picture line not only is he president of the Essanay Manufacturing Company, but he also controls the George K. Spoor Company, and the Kinodrome—the former a large film rental exchange, the latter an enterprise for the leasing of projecting machines of the same name. It was in the offices of the Kinodrome that Mr. Spoor and Mr. Anderson first met.

The friends of G. M. Anderson say that he is at once the oldest and the youngest man in the business. He got into it fifteen years ago, when things started, and he has been through every possible operation from the raw film to the screen. That, in the moving picture business, means age, ripe with experience. But in point of years Mr. Anderson is—well, not to become too personal, he is a young man. His full-blooded optimism looks forward to a wonderful and rose-tinted future for motography, and he believes the day is comparatively near at hand when we shall exhibit a perfected and actual color-photography, and also obtain the depth and roundness of stereoscopic projection. In the meantime he is engaged in personally supervising the production of good moving pictures, many of which are evolved in his own fertile brain.

Ed B. Miller, the Essanay sales manager, is another example of a young man with old experience. Mr. Miller developed from the operating booth. It goes without saying that he is a thoroughly practical man, versed in all the requirements of his chosen work, and ever on the alert to further the advantage of the concern whose business he directs.

G. P. Hamilton, plant superintendent, could lay claim—if it were not for his modesty—to as thorough a knowledge of the manufacturing end of the business as

any man has acquired. He takes unbounded pride in the new plant, from his cozy little private office to the most distant corner of the outdoor studio, as yet in an embryo state.

The developing rooms are in charge of Henry Meyer, veteran photographer and moving picture man. What Mr. Meyer does not know about his branch of the profession, in the words of Mr. Hamilton, "isn't worth the telling." His convenient little laboratory in the new factory is designed and arranged according to his own ideas, and is well calculated to aid him in the production of first-class work.

The new plant is located on Argyle street, away up on the north side of Chicago, almost out in the country. The clear-cut, simple brick building of the printing and developing plant is almost completely veiled by a close line of willow trees along its front. Its interior presents the very latest and best arrangement of offices and departments. Novel heating arrangements conduce to such great rapidity of drying operations that the capacity of the plant is almost unlimited. Although the plant is far from finished, there is available already 72,000 square feet of floor space. The dry and roomy concrete basement extends to the walls of the building. The commodious steel and brick vault extends from the basement floor to the roof, affording large storage rooms for film. Mr. Spoor's office is located in the northwest corner of the building and will adjoin the studio building when that is completed.

It is expected that the studio will be finished some time in April next. The outdoor studio will also be in readiness about that time, and will embrace all the ideas in landscape architecture which would ever be necessary in the taking of those pleasing picture-plays for which the Essanay Company is noted. If such a thing is possible as an improvement in Essanay film it will come in the immediate future.

About Clean Films

The Motion Picture Patents Company says that one of its objects is "to prevent renters from supplying scratched and worn-out films."

The paramount necessity for improvement in this direction makes the cause so worthy that everybody can consistently co-operate with it.

All manufacturers certainly should, for their interest in a film begins on release day and continues for the full time of its exhibition. Scratched, rainy and worn-out films mean dissatisfied audiences, logically followed by ruined exhibitors, bankrupt exchanges and idle film factories.

The Patents Company plans to remove this evil by withdrawing all films after six months' use. A most excellent idea if films would last so long, but, unfortunately, under average care they do not last in good condition six weeks. Frequently "first runs" develop so many scratches that all subsequent runs are a menace to the entire trade.

Manufacturers say that films are as perfect as present photographic knowledge can make them; therefore the remedy is in more intelligent care of them. A film at best is but a delicate product, extremely susceptible to injury by dirt and scratches, and yet it receives no care towards cleanliness from the time of release to the very last day it can be pushed out for a dollar or two. After this some exchanges will spend a dollar and a half to two dollars for so-called renovating; *i. e.*, some of the



1—New Printing and Developing Plant, Essanay Film Manufacturing Company. 2—G. P. Hamilton, Superintendent. 3—Finishing Room in the New Plant. 4—Ed B. Miller, Sales Manager. 5—A Corner of Mr. Miller's Office. 6—G. M. Anderson, Secretary of the Essanay Company. 7—A View of the Mailing Room.

Some of the Property and Personnel of the Essanay Film Manufacturing Company.

scratches are freed from dirt with chemicals, but the scratches are left open to fill up again in a few hours, yet for weeks after the film keeps doing duty and damage.

It is strange that a man who would berate his janitor for a dirty sidewalk will keep his moving picture films in service month after month without one thought about the dirt on them. This bad habit has been helped by a knowledge that a film was ruined with water; that chemicals were expensive and without technical knowledge their use was also dangerous.

The recent invention of a waterproof film is destined to revolutionize the care of these delicate and artistic ribbons. This waterproofing is mechanically spread over the emulsion of the film and dries as hard as the celluloid side, hence it is less liable to scratches, but the great advantage is that if scratches do occur the films can be kept clean by simply reeling them through a wet rag held in the hand. Films receiving this sort of treatment every week will be as valuable for second, third, fourth and fifth runs as for first ones. After the fifth some allowance may be considered for age of subject, but the pictures will be rainless and continue to bring more rental as long as they have sprocket holes to carry them.

It is evident that this solution is best applied to new films, but it can also be put on old ones after they have been thoroughly cleaned.

The National Waterproof Film Company, controlling this valuable invention, is at present located at 2115-2117 W. Adams street, in Chicago, but it plans to have factories convenient to all manufacturers and hopes to arrange with them for waterproofing in advance of release day, so that the exchanges who are alive to the value and profit of washable films can obtain them without delay to themselves or inconvenience to the manufacturers.

The Waterproofing Company will be glad to prepare a sample reel (either new or old) under a guarantee that if not satisfactory all charges will be canceled.

Lantern Slide Making

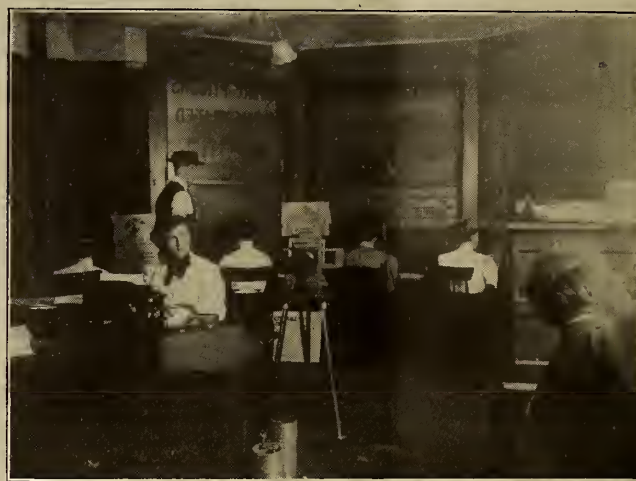
The art of stereopticon slide making is one of the great industries of these progressive and intensely competitive days which does not enjoy the slightest advantage in the aid of improved mechanical devices. No machine of any kind enters into the process of making the beautiful productions now a necessary part of the nickel show, the church entertainment, the lodge installation and the various advertising schemes wherein the stereopticon plays so conspicuous a part.

First of all, in the production of slides, is the subject-matter, which must, in the same old way, be photographed, which produces the negative. A negative is not really a picture of the object, because it shows the lights and shades in nature exactly reversed. A copy from the negative must be made in order to get the true picture. No mechanical device is used in any way differing in principle from that in use in the very earliest stages of photography; all must be done by the hands of a skillful operator. The next step in making a slide is the coloring, which is the hand-work of the artist, the quality depending altogether on the skill and natural adaptability of the workmen.

The colored slide now passes to the binders, who must protect the chemicals and the work of the color artist from injury by handling. A glass, called the

cover glass, must be placed over the now completed picture and fastened there permanently by binding strips, which must be neatly placed and fastened, holding securely together the two glass plates. Over the plate on which is the picture and under the cover plate must be placed a mat (upon which is usually the maker's name), for the purpose of giving the slide a more finished appearance, and to keep the two plates from immediate contact. Not a single operation of all this is performed by any means but hand work.

As a finished commercial product, probably not one buyer of a slide in a thousand has stopped to consider the large amount of tedious, skillful, painstaking labor entering into the making of the little slide for which he pays so insignificant a price, and from which he reaps



A Corner of the Brayton Manufacturing Company's Offices.

such large profits while imparting so much amusement.

Broken slides may be repaired at very slight cost if the plate broken is the cover glass by removing it and supplying another, and rebinding restores the slide as good as new. If the print plate is broken it can only be reproduced by taking another print from the negative, and pass it through the same process as above described, which can always be done by the party having the original negative.

Special announcement and advertising slides are produced in the same way, but in this class of work the sign writer plays a conspicuous part. A poor sign writer will invariably spoil the artistic effect of any slide, however skillful may be the work of the photographer and the color artist, because the defective or inartistic execution of the sign writer is so magnified when thrown on the screen that its hideousness obscures the beauty of coloration or photographic skill. There must be, in the highly artistic slide, harmony of workmanship; and the Brayton Manufacturing Company, Chicago, has a management that is artistically able to censor, criticise and perfect slides free from imperfection. A view of the Brayton workshop is shown herewith.

Where Stafford Chairs Are Made

The product of the E. H. Stafford Manufacturing Company is known to picture theater people through the two excellent models of low priced chairs which are intended for their use. The company's full line, however, embraces all the standard grades of opera chairs, including the best upholstered goods; a good, low-priced outdoor chair and outdoor settees for parks, skating rinks.

etc. The company also constructs promptly such chairs of special construction as may be required for any purpose.

Fairness and liberality has been the keynote of the company's success thus far. Not only are all goods covered by a strong guarantee, but all shipments are accompanied by extra parts to provide against possible breakage or loss in transit.

The large factory at Ionia, Michigan, is splendidly equipped for the manufacture of its special product, and the general offices and salesrooms in Chicago are always in position to handle orders promptly.

Unique Film and Its President

The illustration shown here gives a view of a corner of the Unique Film and Construction Company's general offices in Chicago. The president of the company, Arthur McMillan, is to be seen in the foreground. In a business way Mr. McMillan is always in the foreground, but photographically, he says he was



Unique Film & Construction Company's Offices.

"born in a photograph gallery and has never been near one since."

Mr. McMillan's influence on theatrical matters was exhibited very early; in fact, the Haymarket theater was erected on the exact spot where he first saw the light in 1875. Nothing portentous occurred until he was thirteen years old, when he went to work for the Western Electric Company, winding motors and doing other child's work. Later he engaged in interior decorating until 1897, when he and his brother became interested in moving pictures.

They proceeded to experiment with a projecting machine, improving it until it was possible actually to see the pictures it projected. This machine finally was perfected and developed into the Optigraph, and then "Mac" sold out, becoming Chicago agent for several exchanges.

In October, 1908, he started the Unique Film and Construction Company "with a shoe string and 25 reels of film." The growth of this business has been steady and of solid worth. It was the first of the Chicago exchanges to join the Independent Film Protec-

tive Association, carrying out Mr. McMillan's independent policy.

Having always handled the so-called independent film, the Unique was in a position to give a real independent exhibition to those exhibitors who were in doubt and wanted to be shown. This exhibition Mr. McMillan gave at the Pastime theater, Chicago, showing some excellent film, to the surprise and pleasure of the assembled picture theater men.

Today Mr. McMillan is in a position to handle 60 to 70 customers, and is looking for more room.

Vaudeville in Picture Theaters

Why has vaudeville become an important factor in the moving picture theater? Why have managers found it to their advantage to add an extra attraction to their bill? There are several reasons. In the first place those who have had their experience in the picture business readily know that an audience can watch a reel of pictures run through with the best of entertaining results, but managers of houses where long picture shows are given sometimes believe in a little variation.

Some theaters have adopted the plan of using a spot-light singer, while others have added a little vaudeville attraction. This has proved to be quite successful, as when introducing vaudeville there are always novelties attached, and these novelties have a tendency to increase box office receipts.

The question has often been asked by managers of small houses in more or less remote districts: What



J. E. Irving.

would suitable vaudeville acts cost? The expense of this added attraction is not great, when it is considered that there are people making a specialty of furnishing acts of this nature that may be passing the small town every week, and the house on one of these little circuits would be supplied with the same talent that is playing the larger cities. A short time ago the United Booking Association of Chicago opened a department supplying all branches of the moving picture business, and in a very

short time found that the demand for talent in the smaller towns required an exclusive department.

A portrait is shown here of Mr. Irving, who has full charge of the out-of-town booking for the association. A good portion of Mr. Irving's success can be credited to the fact that he has had personal experience in this line and has established a reputation for being upright in all his dealings; and those who have known him through the profession speak very highly of him. In addition to being interested in the film business as well as in moving picture houses Mr. Irving has managed several musical comedy and burlesque companies and is well known throughout the country.

Trenton Exhibitors Organize

The Mercer County Exhibitors' Association has been formally launched at Trenton, N. J. Charles C. Hildinger was elected president and Philip Papier secretary and treasurer.

The object of the association is to regulate and better the moving picture enterprises of the city and county and to bring the owner into closer touch, socially and in a business manner.

The most important measure passed by the new organization was a resolution providing for strict adherence to the law pertaining to the admission of children under 16 years of age, unless accompanied by an adult.

Representatives were present from the Star, Royal, Lyric, Nicolet, Dreamland, Limit and Joyland picture theaters.

A Moving Picture Sign

Nowadays it is not necessary to go to the theater to see moving pictures. If one runs into a crowd gathered in front of a window and pushes his way through to see what the excitement is his astonished eye is very apt to fall upon an illuminated sign engaged in the act of making faces. Beyond this display of life it looks no different from other electric signs.

The inventor of this sign, A. S. Spiegel, says that as an advertising sign it is proving very attractive for



An Attractograph Sign.

moving picture theaters, and that it is especially appropriate for this class of amusement. Every nickelodeon has, or should have, an electric illuminated sign, and certainly this one attracts the people's attention. These signs are handled by the Attractograph Company, Chicago, which was organized about a year ago to handle this and other of Mr. Spiegel's signs, which are equally attractive, but very hard to describe, as they consist of

dissolving rainbows, flashes and moving halos of prismatic colors. All these latter effects are produced by optical illusions and must be seen to get even a small idea of their beauties and play of colors.

A photograph of one of the flash signs is reproduced here. All of these signs may be made to project over the sidewalk and have one or two illuminated sides, as desired.

Chicago Exchange Shows Good Film

Much improvement in film during the past few months can be accredited to the efforts of Max Lewis, treasurer and general manager of the Chicago Film Exchange. To see the new independent film which this exchange has been releasing is to say that the time of



Max Lewis.

some of the old tragic film, all acted by the same actors, and really different in name only, is passing. It is to be replaced by new and better subjects which are photographically excellent and which are really beautiful and acted by real actors; in fact some of these subjects are so real that they have the same effect upon an audience as would a play in the regular theater.

There is no doubt that most exhibitors know that the Chicago Film Exchange is a pioneer renter of films as well as a dealer in motion picture machines and accessories. It may not, however, be so well known that the exchange is and has been one of the prime movers among the independents.

Few have worked as hard for independent exhibitors as has Max Lewis. Among exchanges and exhibitors he is known never to let the grass grow under his feet, and is always doing something for the benefit of the motion picture enterprise.

When the motion picture business was threatened by dissension, Max Lewis, who is a staunch believer in "All men up, and no man down," felt that exhibitors would have a great opportunity in remaining independent, would not be compelled by virtue of contract to exhibit the same class of pictures that were being shown elsewhere, and would be able to exhibit the class of films which the motion picture patrons are now demanding.

With this point in view, Mr. Lewis immediately

allied with the independents and with the co-operation of two or three more well known exchanges, a move was put on foot to secure the output of various independent film manufacturers, both here and in Europe. The result is, that through these exchanges films are now being put out that are proving big attractions wherever shown. Mr. Lewis, while he is working, "body and soul," for independence, because he feels that they will succeed if they stick and work together for the class of films they can now secure, is doing it quietly. He is a believer in catering to the desire of the public and he claims the films put out by the Chicago Film Exchange make that kind of exhibit.

Premiums and Picture Theaters

The giving of a premium or souvenir as an added incentive to patronage is now new. In connection with the purchase of the necessities of life everyone is familiar with the idea. Countless numbers of useful and ornamental small articles are given away each year, not merely as an advertising scheme, but in the belief that the augmented patronage and increased satisfaction of the recipients will more than offset the increased cost.

That this belief is correct has been borne out in the experience of those who have adopted the plan of giving



Plant of the Parisian Novelty Company.

premiums. Their cost may be as little as desired; and the public, feeling that it has received something for nothing, is corresponding elated, and is bound to come again to the place where it was so well treated.

Many picture theater managers in all parts of the country have already adopted the plan of presenting souvenirs to their patrons on certain days, special exhibits and the like. They have found this inexpensive attraction to be a tremendously strong appeal for patronage, infusing new life into an apparently exhausted attendance.

The Parisian Novelty Company is engaged in the manufacture of a product exactly suited to the needs of those exhibitors who have decided to try the new plan of securing full houses. Its large line of premium goods embraces articles which may suitably be given away with admission tickets of a value from five cents up. A view of the company's large plant in Chicago is given here; and in the advertising pages of THE NICKELODEON may be found a description of some of these goods. Readers will do well to write for a copy of the company's catalogue, mentioning THE NICKELODEON.

Picture Theater Ventilation

The necessity of ventilating the picture theater is becoming more apparent every day to up-to-date moving picture exhibitors. Heretofore one of the greatest objections to the idea of ventilating with a fan has been the incessant humming of the fan. This is very annoying to the audience of any theater, and if a fan could be run only during intermission there was very little use to install one.

The Kimble Electric Company, which manufactures a variable speed electric fan for ventilating purposes, has come into the moving picture field with a fan which is particularly adapted to theater work, as it is absolutely noiseless.

This fan has four speeds, thus enabling the operator to regulate the amount of air as may be required; and only while running at top speed is there any noise. Then there is a slight whirr, caused by the blades of the fan beating the air.

When installed in moving picture theaters the fan is run at full speed during intermissions and at lower speeds at other times. On some occasions operators find that running the fan at half speed at all times is sufficient to keep the house clear of foul air. Also the fan consumes only the amount of electric current commensurate with the speed of the motor, thus adding to the economy of its operation.

The fan is very simple in its construction and is shipped in one piece, ready for installation. In its operation it is so simple that a child can run it, being started, stopped and regulated by two chain pulls that can be led to any convenient point.

The company has been making these motors for several years, and in that time, having specialized on ventilating fans, has been able to get the cost down so that any manager should be able to see the value of a ventilating fan, if only as an advertising point.

Two Popular Singers



Miss Mina Straley is singing Shapiro's "When I Dream, in the Gloaming of You." Slides by the Western Song Slide Exchange.



K. T. Lamme is singing all of Cohan & Harris' illustrated song hits. The slides are furnished by the Chicago Song Slide Exchange.

Allen Film Renewing Company Prospering

The Allen Film Renewing Company is showing evidences of prosperity by enlarging and improving its plant. The company announces that it is now in position to

reach out for business in any part of the country. The enviable reputation already established in Chicago by a workmanlike treatment of film has led to constantly increasing business. Mr. Allen is a photographer of 20 years' experience, and makes a specialty not only of renovating film, both sides being treated, but also makes slides and tints films.

Ohio Association Organized

Forty moving picture show owners from all parts of Ohio met recently at the Hartman hotel, Columbus, and perfected arrangements for organization of the "Film Exhibitors' Protective Association of Ohio." W. C. Quimby, of Zanesville, was elected temporary chairman and Max Stern, of Columbus, temporary secretary. A meeting was called for Wednesday afternoon, February 24, at the Neil house, to elect permanent officers and committees.

The purpose of the organization will be for mutual protection. There are 1,500 moving picture exhibitors in Ohio, and it is expected that many of them will be present when the meeting is called. Mr. Quimby said regarding the new association:

"We do not intend to organize to boost prices of admission or to fight the 'moving picture trust.' We have always believed that the moving picture business is here to stay, but we will do our best to promote cleaner, saner and less objectionable pictures. We desire to put our business on a higher plane, that is all. Some of our places have cost a small fortune to equip, and we mean to protect ourselves by protecting the public from all objectionable features."

Illinois Supreme Court Upholds Chicago Censorship

A decision recently handed down by the Supreme Court of the state of Illinois upholds the right of the city of Chicago to exercise police power in the censorship of moving pictures.

This case, which was entered more as a friendly test of the police jurisdiction than anything else, has been pending for some time. Inasmuch as the Chicago police have always shown a disposition to be friendly and fair in their decisions as to pictures, the decision cannot work any hardship on rightminded exhibitors. In fact, if the decision had been opposite the police would undoubtedly have fallen back on the more stringent state law and given the exhibitor a much harder time of it.

Letters From Motion Picture Patents Company

February 1, 1909.

ANNOUNCEMENT TO EXHIBITORS.

The objects of the Motion Picture Patents Company are:

1. To insure to the manufacturer a fair and reasonable price for his film, so as to enable him to maintain and improve the quality of his pictures. No effort is to be made to prevent free and absolute competition among the licensed manufacturers, all of whom realize that ultimate success can only come when the efforts of each manufacturer are directed to the improvement of the tone and quality of his output. Unless the price shall be reasonable and the quality high the manufacturers could not expect to obtain the friendly interest and co-operation of the exhibitor and the exchange, without which success could be neither expected nor deserved.

2. By reason of the high quality of their pictures the licensed manufacturers expect to eliminate the cheap and inferior foreign films which have been forced upon the market, and to so educate the public taste that only high-class and attractive films will be accepted as reaching the American standard.

3. To prevent the renter from supplying scratched and worn-out film by compelling him to return all such film to the manufacturer for destruction.

4. To furnish through its several licensees an adequate variety and supply of first-class subjects (at least eighteen reels per week).

5. To afford the legitimate exhibitor protection from ruinous and unfair competition by refusing to license or supply licensed film to a new exhibitor attempting to start a show where not required by public demand and where the competition would injuriously affect an existing licensed theater.

6. To encourage in all possible ways the commendation and support of the moving picture business by the better class of the community.

The aims of the company entitle it to the cordial support of every exhibitor who is interested in the permanence and welfare of the moving picture business. The deplorable conditions existing in Europe today illustrate the effect of an opposite policy. It is the intention of the company to inflict hardship on no one, but by the active exercise of the above principles and a rigorous enforcement of the conditions established by it for the use of the films and apparatus covered by its numerous patents to save the business in this country from the demoralization with which it has been threatened by the activity of parties having little or no investment at stake in this country and whose only object is to reap a temporary harvest at the expense of the manufacturer, the exhibitor and the public. The exhibitor, by accepting a license and licensed service from the Patents company, divests himself of no right and is free to renounce the license and abandon the service whenever he may consider such a course to be to his advantage, in which case he will be in exactly the same position as if he had never been licensed.

MOTION PICTURE PATENTS COMPANY.

February 2, 1909.

We regret that at this time it is not possible to personally reply to your communication, which we have received with numerous others from exhibitors of moving pictures throughout the United States. We are rapidly getting our organization completed, and within a few days expect to move into our permanent quarters at No. 80 Fifth avenue, sixteenth floor. Our new offices and the experienced force assisting us will then be able to handle every matter pertaining to the moving picture business which may advance the interests of our licensed exhibitors. The chief purpose of the Patents company, which is to promote the fullest co-operation between our licensees—manufacturer, exchange, exhibitor—will then be accomplished.

Until we have a further opportunity to take up particular cases the following general information will probably answer all questions in which you are at this time interested:

We have licensed nine of the leading manufacturers of the world, who will hereafter put out their film under our patents, paying us royalties in recognition of them. We intend that the licensed films shall be distributed only by licensed exchanges and exhibited only by licensed theaters. The object of this is to put us in a position where we can regulate our business in the interest of all of our licensees and refuse licenses in any given locality where there is no public demand for additional distributors of licensed film or new theaters to show our film. It is for the protection of our patents and the exclusive use of the licensed service, which will be of the very highest class, that we require a nominal weekly royalty which the licensed theater is to pay.

We do not desire any exhibitor to pay such royalty unless he is satisfied to become a licensee of this company and exhibit our film. We do not ask you to pay us a royalty of \$2 a week, or any other royalty, if you should decide not to license your theater.

If you consider the licensed service desirable for your theater we would call your attention to the fact that we do not ask you to sign any contract, agreement or other paper. You may send in the name and address of your theater with a license fee of \$10, in return for which, if we decide to issue a license, we will send a license certificate which you may display in your theater. The license fee referred to would cover a theater up to March 8, 1909, and this has been fixed as the uniform license fee in every case in order to meet the preliminary expense of organization, etc.

As soon as we have completed the very difficult task of licensing the several thousand theaters using our licensed film we shall adjust the royalties to be paid after March 8 so that the smallest licensed theaters will pay a royalty of \$1 a week or less, the average licensed theaters \$2 a week and the largest and most prosperous theaters more in proportion to make an aver-

age of as nearly as practical \$2 a week for all of our licensed theaters.

We are of the opinion that the licensed film will satisfy the public demand in the future, as it has during the past year, and for that reason, we are willing to let the entire proposition rest upon the merit of the licensed service. The licensed exhibitor is not bound to us even for a single day, and he may, at his own option, discontinue the licensed service and upon doing so he is relieved from every obligation assumed, and he puts himself in exactly the same position that he was in before he paid his license fee and was accepted by us as a licensed theater.

We call attention to this fact because there has been some misapprehension among exhibitors who have the idea that they are giving up some rights, or are assuming obligations when they accept our license. We do not desire to interfere with the business of the theaters and we only propose to license those theaters which are desirable and where it is believed that our service is demanded by the moving picture public patronizing the theater.

As to your machines particularly, we wish to make it clear that a licensed theater may use any machine or machines which were purchased before February 1, 1909, if they are used in ex-

hibiting our licensed pictures. Machines which are purchased from the manufacturers after February 1, 1909, if they are to be used in a licensed theater must bear the licensed plate of the Patents company.

We enclose a list of our licensed exchanges and refer you to any one of them for fuller information if desired, and we also suggest that should this letter not answer your communication to us fully we will be very glad to have you address us a second time. Yours very truly,

MOTION PICTURE PATENTS COMPANY,
By D. Macdonald, General Manager.

February 23, 1909.

THE NICKELODEON:

Dear Sirs—Supreme Court Justice Fitzgerald on February 23 dissolved the injunction against the Motion Picture Patents Company, in which Percy G. Williams sought to compel the Vitagraph Company of America, a licensee of the Patents Company, to supply his theaters with film. Yours very truly,

MOTION PICTURE PATENTS COMPANY.

Record of February Films

By H. A. Downey

AMERICAN MUTUSCOPE & BIOGRAPH COMPANY.

The Welcome Burglar.—An innocent country girl marries a heartless wretch who deserts her and she marries again. He returns and attempts to enter her room and is shot by a burglar, just as her husband enters, who believes she did the shooting. Jan. 25.—790.

Those Awful Hats.—A comical demonstration of a contrivance invented to remedy the evil of big hats in an audience. Jan. 25.—185.

The Cord of Life.—A thrilling portrayal of a Sicilian's attempt at vengeance, and how it was thwarted. Jan. 28.—857.

The Girls and Daddy.—A drama portraying the exciting experiences of two brave girls in their efforts to relieve the financial straits of their father. Feb. 1.—901.

The Brahma Diamond.—In this subject is shown the theft of a diamond worn by an idol in a Brahman temple in the city of Cawnpore, by a Western tourist; and its recovery. Feb. 4.—1036.

A Wreath in Time.—Mr. Goodhusband, who is supposed to have been killed in a railroad wreck, has the privilege of viewing the floral offerings which have been prepared for his obsequies. Feb. 5.—558.

Edgar Allen, Poe.—A picture story founded on incidents in the poet's life showing his devotion to his invalid wife, Virginia, which prompted him to write "The Raven." Feb. 5.—450.

Tragic Love.—A story of love at first sight in which is also brought out the fallibility of circumstantial evidence. Feb. 11.—893.

The Curtain Pole.—This subject defies description owing to the rapidity with which the comic incidents are presented. The scene shows everything in readiness for a house party with the excepting of the hanging of a pair of portieres, which a Frenchman proceeds to do. Feb. 15.—765.

His Ward's Love.—A beautiful romance, showing the conscientious unselfishness of a minister towards his ward. Feb. 15.—235.

The Hindoo Dagger.—A tragic portrayal of a case of infidelity in which a Hindoo dagger plays a very prominent part. Feb. 18.—583.

The Joneses Have Amateur Theatricals.—The Amateur dramatic club spends an evening with the Joneses, which is one of the funniest of the Jones series. Feb. 18.—400.

Politician's Love Story.—A politician much annoyed by the work of a cartoonist makes his way to the newspaper office to wreak his vengeance upon the offender who proves to be a lady, and the story ends in the usual happy manner. Feb. 22.—526.

The Golden Louis.—A subject showing the fallacy of good intentions. A gambler takes the coin from a child's slipper to enable him to try his hand once more, intending to return the money when he has won, but returns to find her dead. Feb. 22.—474.

At the Altar.—This story portrays the attempt of a rejected suitor to avenge himself on the subject of his affections and how it was thwarted. Feb. 25.—972.

EDISON MANUFACTURING COMPANY.

Origin of Beethoven's Moonlight Sonata.—The scenes in this story portray the incident which inspired Beethoven to compose this masterpiece. Feb. 6.—900.

The Adventures of a Flirt.—This story shows how a married man

DAILY RELEASES.

MONDAY: Biograph, Lubin, Pathe

TUESDAY: Eclipse, Edison, Gaumont, Vitagraph

WEDNESDAY: Eclipse, Essanay, Gaumont, Pathe

THURSDAY: Biograph, Lubin, Selig

FRIDAY: Edison, Kalem, Pathe

SATURDAY: Eclipse or Gaumont, Northern, Pathe, Vitagraph

attending a masquerade ball is outwitted by his clever wife. Feb. 6.—900.

A Bachelor's Supper.—In this pathetic story on old bachelor in order to drown his isolation on a holiday eve prepares a dinner at which former sweethearts are the imaginary guests. Next morning his servant finds him dead at the table. Feb. 13.—850.

The Saleslady's Matinee Idol.—A romantic-minded saleslady finds her idol in the person of an actor, whom she sets about to captivate, with the result that her idol is shattered. Feb. 13.—900.

A Daughter of the Sun.—A story of early Japan, portraying the tragic romance of Mituka, a dancing girl, and Komura, a soldier, both converts to Christianity, but worshipping in secret—and his rival, Taka, a noble. Feb. 16.—850.

The Uplifting of Mr. Barker.—Mr. Barker and his family decide upon a trip to Europe, whereupon the ladies at once begin to coach him for his appearance before royalty, which results in many excruciatingly funny experiences. Feb. 19.—900.

The Janitor's Bottle.—This story describes the trials of the janitor in disposing of the bottle of Old Rye sent from his brother Jerry. Feb. 23.—400.

Left Out.—A pathetic story of a lonely child bereft of mother, and left with a good, well-meaning but weak-willed father, who is cast down by loss of fortune and position. Feb. 26.—900.

The Landlady's Portrait.—In lieu of rent a poor artist paints his landlady's portrait. Feb. 27.—600.

ESSANAY FILM COMPANY.

The Musician's Love Story.—A drama in which a wealthy daughter weds a poor musician against the wishes of her father. Feb. 3.—1000.

Educated Abroad.—A comedy showing the tendency of Americans of wealth to imitate foreign manners. Feb. 10.—970.

Tag Day.—This comedy portrays the experiences of a tramp, who observing how easily victims are trapped on tag day, disguises himself as an old lady and proceeds to observe the day for his own benefit. Feb. 17.—560.

Bring Me Some Ice.—A housewife sends her son for ice and this comic story graphically depicts his many adventures, each one funnier than the previous one. Feb. 17.—350.

The Tell-Tale Blotter.—A study of circumstantial evidence in which the rejected suitor commits a crime and tries to fasten it on his rival, and is outwitted by the merchant's daughter, who discovers evidence by means of the blotter. Feb. 24.—1000.

THE GAUMONT COMPANY.

The Miner's Will.—A story of thrilling adventures in which the principal characters roam from one hemisphere to the other in quest of gold. Kleine, Feb. 9.—482.

A Sportive Puppet.—This subject portrays in a vivid manner the operations of a puppet in his efforts to see the sights, which involves many very entertaining and novel productions of magic. Kleine, Feb. 9.—403.

Jones Has Bought a Phonograph.—A side-splitting comedy in which Jones buys a talking machine and everything in the house moves in rhythm with its musical strains. It embodies many novel features. Kleine, Feb. 13.—296.

The Ambassador's Despatch Case.—This drama portrays very vividly how a bit of information in the hands of an overzealous reporter caused a flurry in the financial world. Kleine, Feb. 13.—624.

A Strong Draught.—A lively comedy in which the chimney sweeps removing the obstructions causes such a strong draft that furniture of every description is drawn up through the chimney, which resembles a veritable volcano. Kleine, Feb. 15.—380.

Bernard Palissy.—A series of beautiful views portraying scenes in the life of Bernard Palissy, the inventor of ceramic arts. Kleine, Feb. 15.—444.

Grandfather.—Grandfather, a paralytic, is left in charge of an attendant, who conspires to rob the house and then allows himself to be tied to avoid suspicion, but the twelve-year-old daughter causes his arrest. Kleine, Feb. 15.—614.

The Chinaman.—Two celestials visit Paris and this drama portrays

their experiences, which furnish one continuous round of laughter. Kleine, Feb. 15.—387.

An Obstinate Umbrella.—A comedy portraying many very ludicrous scenes enacted by a gentleman in his efforts to close and return a borrowed umbrella. Kleine, Feb. 23.—530.

Some Milk for Baby.—This comedy presents the very laughable experiences of a grocery clerk who has been entrusted with the care of an infant. Kleine, Feb. 23.—430.

The Prince and the Dwarf.—Melodrama in which a prince has an encounter with a dwarf and as punishment his nose is enormously elongated from which there is no relief until love prevails, when the spell is broken. Kleine, Feb. 27.—707.

The Foxy Husband.—A comedy in which the wife is outwitted in her attempt to secure a fee of \$50 before admitting her husband who has been out for the evening. Kleine, Feb. 27.—253.

URBAN-ECLIPSE.

The Double's Fate.—A case of mistaken identity in which the testimony of a child prevents the innocent suffering for the guilty. Kleine, Feb. 10.—430.

Following Mother's Footsteps.—A comedy in which a brother and sister give a demonstration of housekeeping as they see it practiced by their parents, with many comical results. Kleine, Feb. 10.—475.

The Hand of a Wizard.—A subject of magic pure and simple; often very humorous, but always of a mysterious order resulting from the manipulations and illusions produced by the hands of the wizard. Kleine, Feb. 15.—374.

The American Fleet at Sidney, New South Wales.—A historical subject reproducing the scenes of the reception accorded the Pacific fleet by the authorities at New South Wales, in a most impressive manner. Kleine, Feb. 15.—190.

Outwitted.—A comedy depicting the strenuous police surveillance in a foreign city, which presents a series of amusing incidents. Kleine, Feb. 15.—463.

Joel's Wedding.—The squire, in the guise of a beggar, supplies a sturdy fisherman with the funds necessary to gain the good will of his prospective father-in-law and the wedding follows. Kleine, Feb. 24.—569.

Polka on the Brain.—A comedy in which the student having acquired the rudiments of dancing engages in the dance with everything possible. Kleine, Feb. 24.—445.

KALEM.

The Detectives of the Italian Bureau.—A drama in nine scenes showing the work of Italian detectives in restoring to her parents little Rosa, who has been kidnapped by the Black Handers. Feb. 3.

The High Diver.—A romantic episode in the life of Thomas Quincy, the world famous high diver, who becomes infatuated with a pretty cashier whom he clears from an accused robbery. The scene an ostrich farm at Jacksonville, Fla. Feb. 12.

Sporting Days in the South.—This film presents phases of Southern life, chief among which being the portrayal of a cock fight. Feb. 19.

The Making of a Champion.—A series of six scenes representing the life of the champion, from the baby in his mother's arms to the full fledged gladiator. Feb. 19.

PATHE FRERES.

Earthquake at Messina.—This picture shows the devastation wrought by the recent earthquake. Jan. 29.—515.

A Village Quarrel.—The title suggests the story, the chief actors being the parents of a pair of young lovers, who are neighbors. Feb. 1.—466.

The Two Bandboxes.—A comedy in which two mischievous boys exchange the contents of two bandboxes being delivered to a customer, for those of a basket. Feb. 1.—216.

A sure 'Nuff Tumbler.—The comical adventures of a tumbler, who finally tumbles into a cell. Feb. 1.—292.

Incriminating Evidence.—An art film portraying the seamy side of Parisian life, in which the real culprit in order to escape throws suspicion upon another, but is betrayed. Feb. 3.—1160.

Choosing a Life Partner.—A drama describing the method by which a lady of fortune decides which of her three admirers, all of whom she likes equally well, she will accept. Feb. 5.—689.

He Can Imitate Anything.—This film depicts the adventures of one, who becoming inspired by the feats of a modern Sampson, decides to enter the arena himself. Feb. 5.—295.

Vulture Hunting in Africa.—This unique picture, taken in the wilds of Africa, shows the natives hunting the vulture and other large birds of prey. Feb. 6.—597.

Why They Fell Out.—A drama showing the element of spite as exercised by one friend against another in punishment for copying her gowns. Feb. 6.—387.

Les Ricochets.—This is a picture of Mr. Le Las in his motor boat, Ricochet-Antoinette (Hydroplane type) in a test trip on the Seine when the speed attained was about 34 knots an hour. Feb. 8.—246.

Woman Chauffeurs.—This extremely funny picture shows the rather disastrous experiences of a woman cabby who assumed the role of a chauffeur. Feb. 8.—311.

Buster's Revenge.—The little dog Buster, captures the thief who stole his mistress's purse and basket and recovers the stolen articles. Feb. 8.—344.

Charlotte Corday.—A historical drama in color portraying the tragic ending of Charlotte Corday, who planned to rid France of Marat, one of the leaders of the French revolution, believing he was responsible for so many crimes. Feb. 8.—787.

Adventures of a Bag of Coal.—Little Willie, the most mischievous boy in the neighborhood, after playing one of his pranks, hides in a bag of coal and gets the worst of the deal. Feb. 8.—203.

Bess and Her Goose.—This subject portrays the experiences of an unsophisticated country girl, who is sent to the city with a goose to be delivered to a friend. Feb. 12.—482.

The Laplanders.—An interesting educational picture showing how the inhabitants of the far North live. Feb. 12.—462.

The Brazilian's Ring.—An Indian condemned to death presents a ring to his liberator and afterward rescues the daughter of his benefactor who had been kidnapped by his tribe, and restores her to her family. Feb. 13.—482.

They Lead the Cops a Chase.—A messenger boy enters an apartment house and peering through the keyhole of every apartment witnesses some very unique and droll sights. Feb. 13.—410.

The Hand.—A burglar conceals himself in the room of an actress, but is foiled in his purpose by her escort whom she has just dismissed from her presence. Feb. 15.—850.

The Assassination of the Duke of Guise.—This historical drama in a series of pictures perfect in detail and intensely vivid and dramatic, depicts the assassination of Henry of Lorraine, Duke of Guise, by Henry III. Feb. 17.—853.

His First Flight.—The comical adventures of an inventor of a flying machine on his first trip.—Feb. 19.—397.

Choice of Weapons.—An old man having been beaten challenges his assailant to a duel, giving him choice of weapons, whereup the assailant appropriates the old man's goods as the best way to square matters. Feb. 15.—315.

How Mother-in-law Got Even.—This drama portrays a rather stormy scene in an apparently happy family caused by interference with paternal discipline on the part of the wife and mother-in-law. Feb. 15.—197.

Exactng Father-in-law.—An irate parent metes out swift punishment to a dashing youth for flirting with his pretty daughter, and in turn suffers for a like offense. Feb. 15.—423.

Now I'm Here I'll Stay.—A happy young couple occupy the beautiful country home of a rich old uncle, who decides to install a new tenant. This subject depicts the difficulties encountered by the new tenant. Feb. 15.—453.

The Miser.—The miser's son having been rejected, by the assistance of his mother gains possession of his father's money long enough to enable him to gain the object of his affections. Feb. 22.—519.

Grand Canal, Venice.—This subject takes us for a trip through the many waterways of the famous city of Venice. Feb. 22.—410.

What a Uniform Will Do.—One of a pair of burglars dons a policeman's uniform, which enables them to ply their vocation more successfully. Feb. 24.—495.

A Little Coquette.—This little comedy depicts the rather embarrassing circumstances under which the coquette attempts to entertain her several admirers on the same evening, but all ends happily. Feb. 24.—367.

The Jolly Trio's Dream.—A comedy showing the funny escapades of a trio out for a hilarious time. Feb. 26.—417.

Mr. Jonah Gets a Little Dust in His Eyes.—The title suggests the story, which depicts the sufferer's experience. Feb. 26.—184.

Topsy-Turvy.—A comedy portraying the experiences of a bunch of grotesque characters, in which things become badly mixed. Feb. 26.—318.

Hypnotic Subject.—A pair of disheveled characters form a scheme in which one feigns the part of a hypnotist and the other the subject and proceed to realize some money with very little effort. Feb. 27.—479.

Florrie's Birthday.—A youth being refused the money with which to buy a bracelet for his lady love, by his rich old aunt, steals her dog and secures the reward. Feb. 27.—433.

THE SELIG POLYSCOPE COMPANY.

Stirring Days in Old Virginia.—This picture story is a series of stirring war scenes occurring in 1865, at the homestead of Captain Warren, confederate officer, near St. Petersburg, Va., at that time the headquarters of General Logan. Feb. 4.—1000.

King of the Ring.—The story of an athlete, who is expelled from college for neglecting his studies, is disowned by his father, but afterwards returns and saves his father in a financial crisis. Feb. 11.—1000.

On the War Path.—A drama of the wild west in which a half-breed Indian scout falls in love with the daughter of a white scout and learning she is engaged to another determines to have her at all hazards. Feb. 18.—1000.

The Skipper's Daughter.—A case of rivalry between the two mates of the "Nancy Lee" for the hand of the skipper's daughter in which is portrayed on one side cruelty, and on the other a woman's constancy. Feb. 25.—1000.

INDEPENDENT FILMS.

CRICKS & MARTIN.

Guardian of the Bank.—This subject portrays the extraordinary sagacity of a faithful dog, holding the audience spell-bound and in constant expectancy. Feb. 10.—570.

Grandfather's Birthday.—A pathetic film showing a group of time-worn veterans in full uniform and their affection for one of their number in his last great battle with the warrior—death. Feb. 10.—440.

Polly's Excursion.—This comedy portrays a number of highly amusing scenes which are enacted in the frantic attempts to recapture the parrot. Feb. 10.—370.

Mission of a Flower.—Pathetic. Feb. 10.—360.

Leap Year, or She Would Wed.—Comic. Feb. 10.—345.

HEPWORTH.

Baby's Exciting Ride.—A very laughable comedy in which a baby carriage automatically propels itself, and after many exciting occurrences restores the baby to its mother's arms. Feb. 10.—350.

Faithless Friends.—Sensational. Feb. 10.—525.

Sign From Heaven.—Sensational. Feb. 10.—425.

Den of Thieves.—Sensational. Feb. 10.—431.

Artful Dodger.—Comic. Feb. 10.—776.

Dog Outwits Kidnapper.—Pathetic. Feb. 10.—443.

SHEFFIELD.

Eccentric Burglars.—A portrayal of the thrilling adventures of two acrobatic burglars and two of England's finest bobbies. Feb. 10.—440.

PAUL.

Prodigal Son.—Religious. Feb. 10.—676.

GRAFIC.

Gambler's Wife.—Dramatic. Feb. 10.—540.

CHICAGO, ILL.—The International Projecting and Producing Company has been organized with a capital of \$2,000,000. J. J. Murdock is president; D. W. McKinney, vice-president; H. J. Streyckmans, secretary; L. A. Boening, treasurer; George F. Harding and John R. Davis, directors. The company intends to import films and manufacture projecting machines.

NEW YORK, N. Y.—Harstn & Co. of this city have accepted the eastern agency of the International Projecting and Producing Company, a newly formed Chicago concern.

Among the Picture Theaters

NEW INCORPORATIONS.

FORT SMITH, ARK.—The Fort Smith Cameraphone Company has been incorporated, with a capital stock of 2,000. The officers are: President, William Moore; vice-president, C. J. Jewett; secretary and treasurer, John Myers.

WILMINGTON, DEL.—The Theatorium Company has been incorporated; capital, \$50,000; incorporators, Harry E. Jackins, Harry Heckheimer of Baltimore; Ralph C. Lupton, Wilmington.

WILMINGTON, DEL.—The United Theaters Company has been incorporated with a capital stock of \$100,000; incorporators, Squire G. W. Dorsey, Jr., Louis Rothstein, Wilmington.

ATLANTA, GA.—The Superior Court has chartered the Kahn Theatrical Circuit; capital stock, \$25,000; incorporators, Ben Kahn, general manager; W. O. Mashburn, Jake Hirsch and J. F. Lynch, directors.

DECATUR, ILL.—The Decatur Bijou Amusement Company has been incorporated; capital stock, \$2,500; incorporators, Abraham A. Sigfried, Clara Sigfried, Augusta Noel.

CHICAGO, ILL.—The Vanity Fair Company has been incorporated, with a capital stock of \$5,000; incorporators, James F. Bishop, Charles P. Sawyer, Morris K. Levinson.

CHICAGO, ILL.—The Roosevelt Park has been incorporated to conduct general construction, electrical and amusement business; capital, \$200,000; incorporators, Samuel J. Beckwith, Henry Loeff, William I. Snow.

SPRINGFIELD, ILL.—The Gaiety Theater Company has been incorporated, with a capital stock of \$2,500; incorporators, Frank C. Smith, George S. Burton, L. Vausie Smith.

INDIANAPOLIS, IND.—Steps are being taken to organize the Wonderland Amusement Company, which will take over the property of the East Washington street park and operate it this season. Among those interested are E. I. Fisher, Edward A. Eckhouse, A. Lehman.

DAVENPORT, IOWA.—The Elite Theater Company has been incorporated; capital stock, \$10,000; incorporators, Charles Berkell, R. Berkell and S. Philliber.

LEXINGTON, KY.—Articles of incorporation have been filed for the Majestic Amusement Company; capital stock, \$5,000.

ST. LOUIS, MO.—The Hackett Amusement Company has been incorporated, with a capital stock of \$50,000; incorporators, James Kelteltas, Alfred Leo Flynn, J. R. Nicholson and others.

CAMDEN, N. J.—The Globe Theatrical Company has been incorporated; capital stock, \$25,000; incorporators, V. A. Murray, Archworth Martin and Doering Bellinger.

ELIZABETH, N. J.—The Elroy Amusement and Realty Company has been incorporated; capital stock, \$500,000; incorporators, Max Wineburgh, Edwin Elroy and William M. Ketter.

MONTCLAIR, N. Y.—The Loew Theatrical Company has been incorporated; capital stock, \$10,000; incorporators, Bennett H. Fishler, Harry Harris and Clifford G. Ludvig.

SYRACUSE, N. Y.—The Salina Amusement Company has been incorporated, with a capital stock of \$10,000. The incorporators are: A. S. Carlson, J. G. Sayles, C. Hawley.

GALVESTON, TEX.—The Galveston Electric Park and Amusement Company has filed an amendment to its charter increasing its capital stock from \$15,000 to \$30,000.

MILWAUKEE, WIS.—The Wisconsin Amusement Company, with a capital stock of \$2,500, has been incorporated by W. S. Griswold, C. F. Henrizi and J. W. Cannon.

MILWAUKEE, WIS.—The Wisconsin Theater Company has been incorporated, with a capital stock of \$13,500, by William C. Schnell, business manager and treasurer of the Davidson theater; George T. Campbell and Harry Harris, for the purpose of opening a new popular-priced vaudeville.

INDUSTRIAL ITEMS.

WILMINGTON, DEL.—The International Film Manufacturing Company has been incorporated by Orrin B. Faussett and Isaac Kribel of Philadelphia; William C. Popp, of Wilmington; capital stock, \$10,000.

CHICAGO, ILL.—The Great Western Film Manufacturing Company has been incorporated, with a capital stock of \$2,500; incorporators, K. M. Mayer, Albert M. Cross, Jesse E. Roberts.

NEW ORLEANS, LA.—J. E. Pearce & Sons will establish a plant for the manufacture of moving-picture films.

LOUISVILLE, KY.—The New System Sales Agency has been incorporated for the sale of moving picture supplies; capital stock, \$5,000; incorporators, R. W. Otter, F. N. Detert and S. W. Greene.

NEW YORK, N. Y.—Articles of incorporation have been filed for the American Amusement and Scenic Railway Devices; capital stock, \$150,000; directors, John J. Dore, 342 Lenox avenue; Raymond Pearsall, 320 East 118th street, New York; James E. Casey, 336 Wythe avenue, Brooklyn.

NEW YORK, N. Y.—The York Music Company has been incorporated; capital stock, \$2,000; directors, Albert Von Tilzer, Hotel Majestic; Jacob L. Gummm, 609 West 115th street; Anthony Casper, 2052 Anthony avenue, New York City.

NEW YORK, N. Y.—The Co-operative Music Publishing Company has been incorporated; capital stock, \$2,000; directors, H. J. Wood, Mable A. Wood, 177 St. Mark's avenue, Brooklyn; H. G. Pelletier, 50 Broadway, New York.

OKLAHOMA CITY, OKLA.—The Monard Film Exchange has been incorporated, with a capital stock of \$20,000; incorporators, C. V. Strubbe, Harry Burgess, George W. Bennett and others.

DAYTON, OHIO.—W. W. Kulp has opened a film exchange in this city and will keep on hand from \$11,000 to \$13,000 worth of films.

WILKESBARRE, PA.—The Pittsburg Calcium Light and Film Company has opened a branch office in the Second National Bank building, under the management of W. L. Foster, for the purpose of operating a film exchange. Machines and song-slide supplies will be handled.

WHEELING, W. VA.—The Motion Picture Service Company has been incorporated, with a capital stock of \$1,000; incorporators, Luther T. Pollard, Nathan W. Rubel, Simon L. Rubel and others.

NEW THEATERS.

FT. SMITH, ARK.—The Fort Smith Cameraphone Company, composed of John Meyer, Charles Jewett and William Moore, will occupy the New Edi-

sonia theater and will introduce the phonograph talking and moving picture attractions.

HOT SPRINGS, ARK.—The Grand Opera House has opened for business as a moving picture show. The cameraphone will be installed.

NAPA, CAL.—The James H. Goodman Company will erect an elegant new theater, which will be conducted as a moving picture show, by Miss Alva G. Fisher.

DURANGO, COLO.—Miss Lisle Harris and Harry W. Thomas have established a moving picture show in this city.

DANBURY, CONN.—E. G. Godfrey has opened up a moving picture theater in the Godfrey building.

NEW BRITAIN, CONN.—The Lyric, a new moving picture theater, has been opened on Church street.

ALBANY, GA.—The Star Theater has been opened under the management of Harry Turner.

ATLANTA, GA.—O. D. Posey, owner of the Elite Theater, 36 Peachtree street, is the promoter of one of the finest moving picture theaters in this city. The seating capacity is about 600.

MURPHYSBORO, ILL.—Antonio Labono has opened a moving picture show in this place.

GENEVA, ILL.—Frank Lundeen plans to open a moving picture show at Kenosha, Wis., in the spring.

AURORA, ILL.—Charles Haynes of this city has opened a moving picture show in Streator.

AURORA, ILL.—Fred Jencks and Charles Prickett of Elgin have secured a location and will open a moving picture theater in this city with a seating capacity of 700.

KANKAKEE, ILL.—The Royal, a new moving picture theater, has been opened here by Messrs. Thurman and Fiers on East avenue.

JOLIET, ILL.—L. M. Rubens is negotiating for locations to establish moving picture theaters in the cities of Aurora, Elgin, Rockford, Peoria and Springfield. All the theaters will be named "Crystal Stairs."

CHICAGO, ILL.—The Colonial, a vaudeville and moving picture show, was opened at 6856 Wentworth avenue February 12.

ST. CHARLES, ILL.—John Bogart has opened a moving picture theater in this city.

MAROA, ILL.—The Lyric Theater Company has opened a moving picture show.

BATAVIA, ILL.—The New Odeon motion picture theater has been opened by J. Odenthal.

ELGIN, ILL.—Manager Smith of the Globe theater announces that he will occupy the new building recently erected by W. J. Meehan on Grove avenue, after March 1.

ALEXANDRIA, IND.—Messrs. Esary and Mohler have opened a moving picture theater in Summitville.

VINCENNES, IND.—The New Electric Theater has been opened under the direction of Arthur Cobb.

VALPARAISO, IND.—Wm. Noel, manager of the Ideal theater, will install a complete moving picture outfit.

PAOLI, IND.—John Robbins of Mitchell has installed a moving picture theater in this place.

SEYMOUR, IND.—H. H. Burnett of Indianapolis, representing the United States Amusement Company, which is making arrangements to build about thirty-three theaters in as many different cities, has been seeking a location in this city. The houses will be an improved style of airdome.

VILLISCA, IOWA.—Dr. F. M. Childs and J. Fred Thomas of Clarinda will conduct a moving picture show in this city.

HARLANA, IOWA.—The Majestic theater has been opened as a moving picture theater by Audie Wadkins of this city and Earl Powers of Omaha.

FT. DODGE, IOWA.—The old Empire theater has been opened under the name of the Dreamland theater by Henry Castiglion.

RIDGEWAY, IOWA.—H. H. Albertson has opened a ten cent theater.

DUBUQUE, IOWA.—The Novelty Amusement Company will conduct the Novelty as a moving picture theater, under the management of Fred Walden.

MALVERN, IOWA.—E. C. Graves has opened a moving picture show.

LOUISA, KY.—A moving picture theater has been opened under the management of D. J. Burchett.

LEAVENWORTH, KAN.—The Fern, a new amusement house, will be conducted by Ed Lampton, manager and proprietor of The Palm theater, at 302 Delaware street. The most interesting feature will be the phonoscope.

TOPEKA, KAN.—The Bijou Dream, a moving picture show, has been opened at 833 North Kansas avenue.

SALINA, KAN.—Charles Kastner and Company will open a moving picture show about March 1, the chronophone being the main feature.

MCPHERSON, KAN.—F. K. Latto, Lincoln, Kan., will install an up-to-date amusement hall.

LEXINGTON, KY.—Manager L. H. Ramsey of the Hippodrome, among others, is interested in securing options on suitable pieces of property for the erection of a new vaudeville theater.

OWOSSO, MICH.—A new moving picture theater was recently opened under the management of Cunningham and Company.

MARQUETTE, MICH.—C. A. Crinnian has opened the Theatorium in the Voelker building.

PONTIAC, MICH.—The Star will be succeeded by the Vaudette, a moving picture show, under the management of John Bandefeifer and I. Bandefeifer of Kalamazoo, Mich.

ROCHESTER, MICH.—James W. Smith will open a moving picture show about May 1.

BALTIMORE, MD.—Messrs. Greenbaum and Evatt will open a moving picture theater at 615 North Fremont avenue.

BALTIMORE, MD.—The Celtic Amusement Company will open a first-class moving picture theater at 839 Greenmount avenue.

BALTIMORE, MD.—A new picture parlor with a capacity of about 300 will be opened at 426½ East Baltimore street.

LOUISIANA, MO.—W. T. Harrelson has opened a moving picture show, making the third for this place.

STAPLES, MINN.—The Ideal Theater, a moving picture house, has been opened under the management of Albert Lea.

MOBERLY, MO.—Clarence Frazier and J. E. McConnell, formerly of this place, have opened a moving picture show at Memphis, Mo.

HAVELOCK, NEB.—Harry Hedges of this place will open a moving picture show at Wood River.

ALBUQUERQUE, N. M.—A moving picture exhibition has been added to the program of the Elk's theater.

The Standard Automatic M. P. Machine

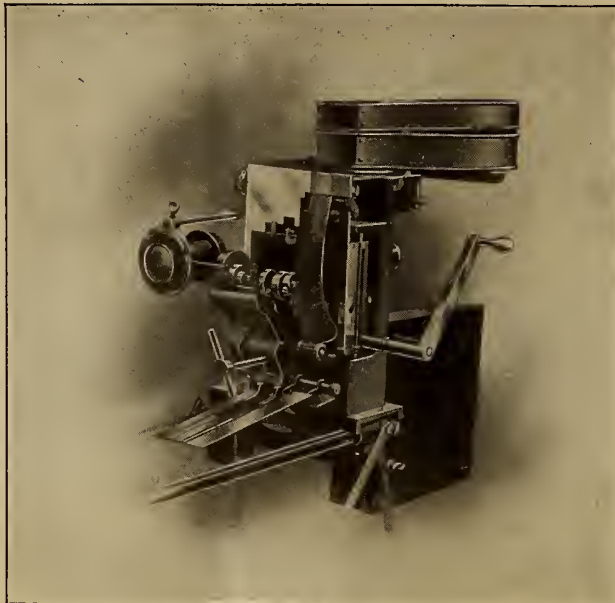
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FOR

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Which contains all the Biograph hits.

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THE NICKELODEON

Vol. I

CHICAGO, APRIL, 1909

No. 4



W. T. Rock, President of The Vitagraph Company of America.

PUBLISHED MONTHLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

"THE HOUSE OF QUALITY"

Standard Film Exchange

LICENSEES MOTION PICTURE PATENTS CO.

FILMS FOR HIRE

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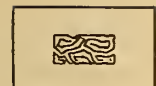
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CHICAGO, ILLINOIS

APR 5 1909
Nov. 23, 1908
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MONADNOCK BUILDING, CHICAGO.

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CHICAGO, APRIL, 1909.

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ABOUT FIRES.

THE February number of *Insurance Engineering* contains an article by Edwin O. Torbohm, insurance inspector, on "Handling Moving Picture Films." The writer, from his professional point of view, treats the subject very fairly. He analyzes the insurance hazard of the film manufacturer, the film renter and the exhibitor, indicating that with proper care no great hazard is involved in any case. He makes the following recommendations:

Division 1. The equipment of film picture manufacturers may be accepted for insurance (under similar conditions) with the same freedom as would be ordinary dry plate photographers; provided (1) there be no theatrical hazard present, (2) the quantity of celluloid film and handling of same do not transcend the limits of ordinary prudence, (3) negative film be very carefully stored in metal bores placed in non-combustible closets or in steel safes. The value of a negative film is undoubtedly the cost of the production of the play it portrays and may be a very considerable amount.

Division 2. Film exchanges should conform to the following requirements:

Tight wooden closets lined with lock-jointed tin over asbestos should be provided for all film in reels (not already enclosed in heavy metal boxes) in excess of, say 10,000 feet. The amount stored in each closet should be limited to 50,000 feet, and if more than one closet is required a space of at least fifteen feet should intervene between closets. Storage of film in special steel safes, or in properly insulated steel document safes, will, in the long run, prove more efficient and more economical. Where the total amount of film does not exceed 30,000 feet the same may be stored in ordinary wooden closets, if first enclosed in solderless metal boxes.

Projecting machines should be operated under the same safety requirements as are those in moving picture shows. The booth may very properly be excepted.

Sand and water in pails should be installed and one or more reliable chemical extinguishers provided as well.

Rubbish should be kept only in standard metal cans, for daily removal, and only approved heating and electric lighting (incandescent or enclosed arcs) permitted.

Smoking should be absolutely prohibited.

Division 3. Moving picture shows may be considered of relatively low hazard provided the equipment is in conformity with the requirements of the National Board of Fire Underwriters.

One or more chemical extinguishers should be insisted upon (close to the operating booth); and rubbish, heating and lighting have the same treatment as recommended for film renters.

Smoking in or about the machine or film store room, if not elsewhere, should be prohibited at all times, and not merely while pictures are being shown.

Non-heating rheostats should be used in preference to the usual rheostats, which not infrequently become red hot.

The matter of proper and sufficient exits in places of amusement is not usually considered seriously by the fire insurance inspector, but it has a direct bearing upon the business nevertheless. Since the first duty of the fire department is to save life, a building faulty in its exits may suffer undue exposure to fire while the firemen devote their attention to the human element.

So-called talking pictures are a combination of motion pictures upon a screen, projected in the usual way, with sound from a phonograph synchronized to the moving picture machine.

Practically all modern moving picture machines have a stereopticon attachment for showing glass slides, illustrating songs or making announcements.

No hazard is introduced by these devices.

In connection with this article, the publication has compiled a fire record of moving picture theaters, from

December 4, 1907, to February 14, 1909. It is not stated whether this is a complete list of such fires, and presumably it is not; but it may safely be said to cover all the more momentous conflagrations, as recorded by the insurance companies. The total number listed is 24. And it may be noted in passing that this includes the burning of the Teatro Flores, at Acapulco, Mexico, February 14, in which 200 persons lost their lives, and which has been used by the press of this country as a weapon against the picture theaters. The Teatro Flores never was a picture theater. It was simply a hall, decorated with cheesecloth bunting for a special occasion, the moving pictures being also special. The projecting machine, having no provision made for it, undoubtedly was set up in the most convenient place, regardless of safeguards.

It is conservatively estimated that there are upwards of 10,000 picture theaters in the United States. On this basis the proportion of disastrous fires occurring in a year, 24 in 10,000, represents less than one-fourth of one per cent. Viewed in this light, the picture theater business actually becomes remarkable for its immunity from disaster. The virulent attacks of the daily press and its predictions of terrible holocausts are made ridiculous by the most casual consideration of the facts.

The moving picture industry is gigantic. Fires are bound to occur in it, just as they are in any other great business, involving all sorts of conditions and all sorts of men. It is not contended that there is no liability to fire in the average picture theater, for there is inevitably some hazard which must be minimized by the exercise of ordinary care and common sense. But that the picture theater is any more a menace to those within its doors than is the factory, the school or the church is not borne out by the record. And that this is true is unquestionably due, despite the criticisms of the press, to the skill and efficiency of the average operator, as well as to the provident steps taken by the proprietor.

OFFICIAL MOVEMENT FOR CLEAN FILMS.

WHILE there has been a good deal of nonsense in the so-called "crusade" for higher class moving pictures, as the press of the country has seen fit to call it, it is an admitted and obvious fact that improvement is always possible. Peculiar conditions at present exist in the public consideration of moving pictures. For some unknown and incomprehensible reason, things which are applauded and characterized as high art on the legitimate and vaudeville stage—where actual human influence is present—are frowned upon by those in authority when presented in comparatively harmless pictures. It is useless to attempt to combat this condition at present. It is a matter of education; and the industry is too young to have accomplished all that its devotees dream of. No doubt a few years will witness a great change in the character of the pictures that will then meet with universal approval.

But in the meantime it is necessary to take some steps to satisfy the demands of those who, while sometimes misled by their zeal, yet deserve credit for a certain sense of responsibility toward the public. The first step has been taken by the Motion Picture Patents Company in the following statement:

From this time forward there will be no more objectionable pictures shown in any moving picture theater in America that holds a license from the Motion Picture Patents Company.

There has recently been a tremendous hue and cry amongst the church societies, much of which has found its way into the

newspapers, with the result that in some cities and states adverse legislation is being considered.

While it is admitted by the picture people that there has been some objectionable film matter on the market, there is no doubt that the criticism has become hysterical and is being carried far beyond the facts as they appear. Mr. John Collier of the People's Institute visited over a hundred moving picture shows in various parts of New York recently, and reports that in no instance was there a single picture that could be termed objectionable and that even in the district of the slums, the theaters were clean and well conducted.

That the moving picture has become a decided power in the amusement field has long been realized. The cheap rate of admission has placed it within the reach of multitudes of the poor, who crave amusement with the same eagerness as the wealthier classes, and who are far more in need of the relaxation and rest that only entertainment can afford. Therefore the moving picture has taken a tremendous hold on such people, as well as the millions of school children, who find in it that theatrical atmosphere that so delights children, and which they either cannot afford or are not allowed to enjoy in other forms.

There is scarcely a town in the United States whose population numbers seven hundred and fifty people, that has not in operation one or more moving picture theaters, and it is made clear from the above facts that the picture show reaches to places, to classes, and to numbers, that no other form of amusement can compare with.

The Rev. Dr. Phillip Cook, of Brooklyn, who was called upon by his parishioners to investigate the conditions of the moving picture theaters in his borough, gave out the following statement:

"I can find no reason for the recent agitation; on the contrary, I regard the moving picture show not only as an admirable form of amusement, but as a positive necessity. It solves the problem that has long confronted sociologists; good amusement for the masses at a rate within its reach. It is one of the greatest factors in education, and its value as such should be realized now with a view of moulding its form for the future."

Dr. Cook's view is precisely the view taken by the Motion Picture Patents Company, which controls the principal firm patents of the world. They have formed a board of censorship, composed of one member of each manufacturer in the company, who will act in conjunction with the "Board of Censorships of Programs of the Motion Picture Shows," which is composed of such well known leaders as Charles Sprague Smith, President of the People's Institute; Rev. Walter Laidlaw, of the Federation of Churches; Thomas McClintock, of the Society for Prevention of Crime; Gustave Straubemiller and Evangeline C. Whitney of the Board of Education; Mrs. Joseph M. Price of the Society of Public Education Association; Miss M. Serena Townsend of the Women's Municipal League; Rev. George William Knox of the Ethical Culture League; Howard M. Bradstreet of the Neighborhood Workers' Association; Mrs. Joseph Redding, John Collier and Albert Shields.

These two boards will meet and examine and pass upon the merits of every new film that is produced, and any subject that is deemed objectionable will be withheld from the licensed exchanges, consequently preventing their use in any licensed theater. This movement, however, is only experimental as the Patents company, and the Board of Censorships believe that the manufacturers will no longer produce even suggestive pictures, as the situation is now simply one of demand and supply. It was stated by the Patents company that all theaters holding its licenses, and there are over 4,000 of them, will provide clean and instructive amusement, especially of historical subjects, so that parents will feel not only safe in having their children attend, but desirous of having them do so.

This act goes into immediate effect, and will be followed up at once with other reforms now under consideration, which will put the moving picture show on a level with the very finest and highest types of theatrical entertainment.

INDEPENDENT FILMS RELEASED.

MARCH 22 was the release day in this country of a number of independent films recently imported from Europe. No doubt it has seemed a long wait to many of those who were anxious to determine at first hand the real strength of the independent service. There was a natural tendency for the enthusiasm of two months ago to cool.

It is to the credit of the promulgators of independ-

ence that they have been able to maintain the spirit of expectant confidence through this trying period. That many difficulties were met by those who assumed the task of securing an adequate supply of independent films, was only natural. Practically the same conditions prevail at this time in Europe as are being experienced by American exhibitors and dealers; and it has required more ability and ingenuity to secure these foreign films than many of us realize.

And now that the imported productions are here, much can be said in their favor. Artistically and photographically, they are almost universally excellent; and they are new to the American public. These things are encouraging to the independents. And they should be encouraging to the whole trade; for the inevitable competition of quality which is already under way must spell improvement and progress for the whole industry.

SHIPMENT OF FILM.

THE following copy of a letter received by a large shipper of moving picture films explains itself. It but indicates another example of the peculiar and often ridiculous regulations which are being imposed upon film dealers through the ignorance and credulity of those whose positions give them the power to cause annoyance:

This is to advise that on and after March 26, 1909, the Pacific Express Company will not accept moving picture films for shipment unless they are packed in the following manner.

Each reel of films must first be placed in a close fitting galvanized iron box and this in turn enclosed in a close fitting solid wooden box and no excelsior or similar packing used inside either the metal or wooden box.

The above action is rendered necessary on account of heavy losses we have sustained through the destruction of two carloads of freight by fire, which undoubtedly originated in film shipments not properly protected for transportation.

In view of this experience, we conclude that you should be well pleased with our decision to carry these film shipments under any circumstances. It is not at all certain that the railroad companies which also sustained a very heavy loss will not in the near future prohibit the transportation of these moving picture films, on passenger trains, however packed, and if so, we will of course be compelled to give notice that we cannot handle them by express. From this you will appreciate the seriousness of the situation and no doubt take immediate steps to provide the measure of protection that we now demand.

Loss by fire is the ostensible reason for this rule; but wherein galvanized iron is more fireproof than the regulation metal film box, or how the outer wooden box specified adds immunity from combustion, does not appear.

There can be little doubt that the sensational attacks of the daily press on the moving picture industry are responsible for all the absurd and bombastic restrictions with which the business is rapidly being surrounded. In the unscrupulous hands of the space-writer the moving picture has been made to appear as a degrading thing; and its films have been stigmatized as dangerous explosives. It is not altogether strange that the transportation companies have swallowed more or less of this "bunk"; for they do not care to make an investigation for themselves.

Let us see, then, what restrictions are placed upon the shipment of celluloid in other forms. Celluloid is used in manufacturing collars, combs, novelties, valentines, and a host of other commodities in common use. The manufacturers and dealers in these things have been shipping them for a long time, without any greater percentage of loss than that sustained

in any business. No requirement has been framed for the shipment of celluloid collars in separate iron cans; neither is a consignment of combs or celluloid hair pins necessarily shipped in steel boxes, one box to an article.

Moving picture films are provided by their makers with tight tin boxes just large enough to hold them. So long as the box is closed, it is as much of a protection as a hundred boxes and swathings. Even if the box became heated to redness; the celluloid ribbon inside, deprived of air, would only carbonize and turn to a black, harmless mass. A little application of that common sense which public corporations and officials seem sometimes to lack so woefully would assist greatly in refuting the idle tales of yellow journalism. Ignorance and unreasoning apprehension are the greatest enemies of the film industry.

IS THE MUNICIPAL THEATER COMING?

IT must be surprising to the antagonists of the picture theater to observe the marked endorsement given to moving pictures by public speakers and by men and women who are prominent in educational work. Suggestions have already been made for the adoption of the little films in schools and colleges; churches, missions and Young Mens' Christian associations are using them continually; and now a Chicago woman, Mrs. William I. Thomas, of the women's committee of the Juvenile Court, is urging the establishment of a municipal picture theater. She argues that such a theater would immediately become one of the greatest influences for the education of the masses.

"A municipal theater of this kind," she says, "could be used to show only interesting and instructive pictures. It would reach and educate the thousands in the city who can be reached in no other way.

"Just for example, there are thousands of persons in Chicago who have never seen Niagara Falls, and who never will. Wouldn't it be as easy to get these people into a nickel theater to see a motion picture of the falls as it is now to get them in to witness a series of inane pictures? There are countless ways in which such a theater could be made popular with the masses, and it would be one of the most potent aids to the Juvenile Court. We hope to have the city officials give this idea a trial, at any rate."

THE WORDS OF A SAVANT.

PROFESSOR GUGLIELMO FERRERO, the Italian historian who has been conducting a series of lectures at the University of Chicago, has attracted considerable attention by his epigrammatic sayings on subjects of both ancient and modern interest. He has placed a new construction upon the word "fad," and has raised it to the dignity of a history maker.

"Don't condemn fads," he says. "Don't forget their immense value to the progress of civilization. They are a distinctly modern phenomenon and one of the chief agents in the development of the modern world.

"So with the moving picture machines, or cinematographs. They are the greatest invention for the amusement of the people that the world has ever known. As soon as they are properly censored their power for education and entertainment will be practically unlimited. If it were not for the proclivity of the modern world for fads, it might have been decades before they had won their proper place in the ranks of our modern enterprise."

The Largest Moving Picture Theater

By Leon E. Johns

FRANCE exacts a great deal of credit in the development of moving pictures; and perhaps it is fitting that the largest exclusive moving picture theater in the world should be located in Paris. The Paris Hippodrome is an immense and very handsome structure, occupying the angle formed by the conjunction of Cavallotti street and the Boulevard of Clichy. It is in that quarter of Paris known as "Clichy"; rather far from the center of town and away from all other amusement attractions.

Obviously, it was not originally intended as a moving picture show house. As a matter of fact, it was built during the Paris exposition, 1899 to 1900, and, as the name over the arch indicates, was erected for Bostock

but for a picture theater location. But when it is considered that the seating capacity is 6,000; that the price of admission ranges from 10 to 50 cents, according to the location of the seats; and that the house habitually plays to nearly half capacity, it will be seen that the rental figure is not exorbitant. As a matter of fact, it pays but a low rate to the owner on his investment.

The fact that this mammoth picture theater is situated in a remote and rather poor part of the city might seem to detract from its prosperity. But in France, as in this country, the moving picture show is the poor man's amusement. The Paris Hippodrome, with its sliding scale of prices, ranging from 10 to 50 cents, accommo-



The Largest Moving Picture Theater in the World.

and designed to house a circus. During the exposition the building was used for this purpose and was a tremendous success, showing an average net profit of about \$5,000 per day of two performances. It represents an investment of nearly \$700,000, being owned and controlled by M. Berheim, a banker of Nancy, France.

Following the close of the exposition, however, the great building became more or less of a "white elephant" on its owner's hands and stood vacant for a long time. It is little more than two years ago that the Hippodrome Company of Cinematograph Theaters took possession of it; and its operation as a moving picture house has been very successful. The company pays a rental of about \$35,000 a year. This seems high; not for the building,

dates all classes; and its very remoteness from other amusements serves to give it a monopoly of local patronage—which is all that the average picture theater needs for successful operation.

The house, as it was originally built for Bostock, was far too large for any picture show. So the auditorium was divided nearly in two by a huge partition. This partition constitutes a screen of 1,300 square feet, upon which the machine projects its living pictures.

The company controlling the house is a great advertiser, using all the known methods of attracting attention through general and specific publicity. No doubt this explains why it is able comfortably to fill the big hall repeatedly. Only a reading of the extensive program is

necessary to be certain that full value is rendered for the price charged; and that here one must certainly get his fill of moving pictures. The original program of one performance is reproduced here; and a literal translation follows:

Hippodrome Company of Cinematograph Theaters.

The largest cinematograph theater in the world.

Part the first.

A Well Played Trick (comic).

The Mad Woman of the Pond (dramatic).

Liquid Electricity (extremely comic).

The Serpentine Dance (fantastic—colored).

Betrayed (dramatic).

Sketches at Full Gallop (views of a lightning-sketch artist in action).

Pickmann the Second (color scene of a wizard doing strange tricks).

The Stag Hunt (study).

The Good Little Clown (comic).

An intermission of 20 minutes occurs here, during which music is discoursed by an orchestra of 100 pieces,

fine singing being also a feature of the musical number. A refreshment hall is run in connection with the theater as a concession.

Part the Second.

First Prize of the Violoncello (very laughable).

In Love for a Day (dramatic).

No More Servants (very funny).

Eclipse of the Sun and Moon (trick scenes in colors, by M. G. Melies).

The Haunted Hotel (trick scenes).

The Floods of Southern France (scenes taken from life).

France in Morocco (scenes from life).

The Phenomenal Lance (madly laughable).

Grand Boxing Match for the World's Championship—
Tommy Burns, Champion of America; Gunner Moir, Champion of England.

All sounds appropriate to the motions depicted on the screen are faithfully and accurately reproduced.

The fact that the big audience never grows weary of this long succession of pictures furnishes food for thought to American exhibitors. A show lasting several hours surely is a good test of the stability and permanency of moving pictures as an amusement attraction. It is well worth the consideration of amusement capitalists whether a strictly high-grade, high-priced picture show lasting as long as the usual theater performance would not be a success in this country.

[Louisville Association Formed

Closer affiliation of owners of moving picture shows in Louisville, Kentucky, and the abolition of the practice of exhibiting the same films at two houses at the same time is the purpose of a new association about to be formed by moving picture men. The project was discussed at length at an important meeting held recently, which was attended by owners of the animated picture theaters from every quarter of the city. It was finally agreed to entrust the matter to a committee of four, composed of Irvin Simons, Joseph Piazza, L. W. Dettmar and George Cuscaden. These men will draw up a constitution and by-laws for the association and will submit the result of their efforts at another meeting to be held soon.

It has not yet been decided just what name will be adopted for the association, or how much money will be invested in it. The present plan is to maintain it by fixing a charge for membership. The association will not be incorporated and no stock will be issued.

At the next meeting of the picture men a staff of officers for the new association will be selected. They will comprise a president, secretary, treasurer, an executive board and an examining board.

The conference was attended by L. W. Dettmar, Irvin Simons, George Cuscaden, Joseph Piazza, W. C. Green, M. Silverstein, Joseph Steurle, W. Allen Kinney, John Simons, C. Wasserman, P. Sternau and J. H. Phillips.

HIPPODROME

COMPAGNIE DES CINEMA-HALLS

LE PLUS GRAND

CINÉMATOGRAPHE

DU MONDE

PROGRAMME

<p>PREMIÈRE PARTIE</p> <p>UN TOUR BIEN JOUÉ <small>Comique</small></p> <p>La Folle de l'Étang <small>Drame</small></p> <p>L'ÉLECTRICITÉ LIQUIDE <small>Ultra-comique</small></p> <p>DANSE SERPENTINE <small>Fantaisie</small></p> <p>TRAHIS! <small>Drame</small></p> <p>CROQUIS au GRAND GALOP <small>Vue à trucs</small></p> <p>PICKMANN II <small>En couleurs</small></p> <p>LA CHASSE AU CERF <small>Étude</small></p> <p>Le Bon Livarot <small>Comique</small></p>	<p>DEUXIÈME PARTIE</p> <p>PREMIER PRIX de VIOLONCELLE <small>Bon comique</small></p> <p>Amoureuse d'un jour <small>Drame</small></p> <p>PLUS DE SERVANTE <small>Très comique</small></p> <p>ECLIPSE DE SOLEIL & DE LUNE <small>Vue à trucs et en couleurs, de M. G. MELIES</small></p> <p>L'HOTEL HANTÉ <small>Vue à trucs</small></p> <p>Inondations du Midi <small>Actualité</small></p> <p>La France au Marec <small>Actualité</small></p> <p>La PUCE PHÉNOMÈNE <small>Fou rire</small></p>
--	---

GRAND CHAMPIONNAT DU MONDE DE BOXE

TOMMY BURNS, Champion d'Amérique, contre
GUNNER MOIR, Champion d'Angleterre

Artistes, Chœurs et Orchestre (100 Exécutants)

IMITATION PARFAITE DES BRUITS

L'AFFICHE PRATIQUE, 16, Passage des Petites-Ecuries, Paris.

A Program of the Paris Hippodrome.

Selling Machinery by Moving Pictures

By Wilson Mayer

THE most practical application of moving pictures to the science of advertising lies in the actual illustration of the product in use. Of course, the more action is entailed in the use of any commodity, the better adapted it is to advertising by motography. For this reason, some kinds of large machinery show up finely in the moving pictures, giving fully as clear an idea of their operation as could be obtained by visual inspection of the machine itself.

The advantage to the manufacturer is enormous. The tremendous operations of ponderous machines are exhibited and explained in detail, while the prospective customer sits at his ease in a comfortable chair, and, if necessary, asks that certain actions be repeated for his closer inspection.

A trade exposition brings together the manufacturers of all kinds of devices in the trade, each exhibiting his own particular type of machine. But in very few cases can a big machine be set running in an exposition hall; and even if it is, conditions are purely artificial, and in no way correspond to those met in practice. But moving pictures bring not only the machine in operation, but also the actual conditions of practice, into the exposition building and before the eyes of the interested visitor.

At the recent exhibition of railway appliances held by the Road and Track Supply Association at the Coliseum, Chicago, big machines were naturally much in evidence. The exhibitors tried to operate a few of them, much to the awe and amazement of the innocent bystanders; but the attempts accomplished little in the way of showing any possible customers how the things would work if placed away out in the country.

Among the exhibitors was the American Hoist and Derrick Company of St. Paul, Minnesota. This concern manufactures among other things a "railroad ditcher," which is a machine so ponderous and extensive as almost to preclude the idea of exhibiting it at all, and withal so blithesome and frisky in action as effectually to bar any serious thought of showing its operations, even if it could be exhibited. Moreover, it would be impossible to provide, within the walls of any ordinary building, the quantity and variety of dirt, clay, sand, mud and other earthy materials which this monster tosses about so recklessly.

Now railroads are familiar subjects to the moving picture films. In the old days, before the novelty wore off and when any picture that showed motion was greeted with rounds of applause, the passing of a fast train was a favorite subject. It became the custom to take a hundred feet or less of films showing a railroad train in full flight, hitch the ends together and run it continuously.

This being the case, it did not require any great study to decide upon moving pictures as the proper means for advertising the American railroad ditcher. And as the company wanted to exhibit at the railroad appliances exposition, the pictures were taken with that object in view.

So it happened that visitors at the Chicago Coliseum during the week of March 15 to 20 observed a

large space screened off whose doors bore the legend, "Moving Pictures. Walk in." This improvised hall held chairs to seat perhaps 50 spectators. A lecturer assumed a position where he could easily be heard, and the film was started.

The scene revealed on the screen was a railroad in Oklahoma, with a forest background and embankments of sticky black mud. Upon the rails was a string of flat cars; and upon one of the cars stood a great cab-like affair whose belching stack indicated an engine and boiler hidden in its interior. From one end of this structure extended a great steel arm, carrying a mammoth scoop. The engine was started, the great, unwieldy bulk spun around on some incredible pivot, the bucket descended into the black muck of the ditch. Then, with a heave, up it came; the derrick arm spun back again, and the earthy load was deposited on the adjoining flat car. Again and again the operation was repeated; and finally the flat car was filled to its capacity. It became necessary to find another empty car.

Then the machine did a funny thing. It picked up a short section of track, whirled it around, and set it gently upon the empty flat car just behind it. A few spurts of steam were visible for a moment; and the whole apparatus backed off the car it was on and slid across to the next. Then it removed the tracks it had been standing on; and another flat car was available for the next load of mud.

So far as comprehension of its possibilities was concerned, the spectators of this series of pictures were as well situated as though they had gone to Oklahoma for the express purpose of observing its action. Needless to say, the expense was less.

The photography of this film is very good; and it is presented in such a way as to interest the veriest layman. A touch of human interest was added, purely by accident. One scoop of the bucket deposited a lively rattle snake upon the flat car, and it took one of the workers nearly the remaining length of the film to dispatch the reptile.

The film is nearly a full reel, the thousand feet being filled out by the use of a bit of railroad scene. Of course a large number of lantern slides were exhibited in connection, showing not only the machine, but also letters showing what wonderful things the machine had accomplished elsewhere. But of course the film was the attraction, as it always is; and the interest with which it was received by hard-headed, practical railroad men only goes as further proof of the statement that moving pictures, properly applied, form the most efficient form of advertising ever used.

It has been estimated by one concern which uses moving pictures as a permanent feature of its general publicity campaigns, and whose advertising manager has taken the trouble to figure the statistics of the scheme, that this kind of advertising has so far cost the company less than two and one-half cents per capita, counting only those who ask for and use the free tickets to its shows. This makes motography the cheapest advertising medium known—cheaper even than the circular sent out under a one-cent stamp.

Some Questions Answered

By David S. Hulfish

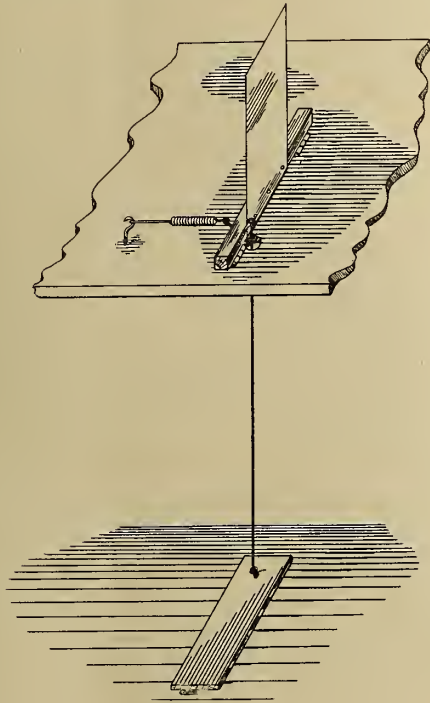
In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

MAKING A SAFETY SHUTTER.

Is there an automatic safety shutter sold separately from the projecting machine? What is the principle on which the safety shutters work?—H. H., Ohio.

There is no automatic shutter offered for sale as a separate unit of apparatus. Several manufacturers advertise, using the words automatic shutter in connection with their projecting devices, some of the shutters being placed upon the projecting machine, and some of them being upon the lamp house. At least one of these is entirely separate from either the projecting machine or the lamp house, and might be built and installed upon any projecting machine.

So-called automatic shutters which must be worked



by the operator comprise some sort of an obstruction between the condensers and the film gate. Either a hinged or sliding door or gate is suitable, and a convenient method of controlling it is to connect it with a rod or wire to a treadle pivoted to the floor. The following description will enable you to make an automatic safety shutter of the foot-controlled type:

A block of wood an inch square and a foot long is hinged to the table top between the lamp house and the projecting head. A wing of sheet iron is nailed or screwed to it so that the sheet iron wing will shut the light from the film gate when the wing is standing straight up. Any convenient arrangement of a spring to hold it may be made. A large screw eye is screwed into one corner of the block, a hole is made in the table top and a wire is run to one end of a thin, flat board upon the floor where the operator's foot ought to be when he

stands turning the crank of the projector. The other end of the board is hinged to the floor, or held loosely in any way. The wire is too short to let the board touch the floor, and when the operator begins to turn the crank (having usually one hand on the crank and the other on the knobs controlling the lamp) he steps upon the board, throwing the shutter out of the way. A diagram accompanies, showing the essential features of the device.

Aside from shutters which are to some extent under the control of the operator, there are shutters which are controlled either directly or indirectly by the movement of the projecting machine. In one of these a centrifugal device lifts the shutter out of the film window as soon as the projecting machine is turned, dropping it automatically into position to protect the film in the window as soon as the movement is stopped.

Another type of shutter is a complete disc when at rest and opens its window for the projection of the pictures only when the projecting machine is in motion. Such a shutter, when placed between the condensers and the film window, would act as a safety shutter, operating automatically to shut off the light when the machine stops.

To be truly an automatic safety shutter, the shutter should shut off the light from the film when the film stops, regardless of whether the projecting machine stops or not. This is not done by any safety shutter on the market. There are modern film gates in which the film can not burn beyond the two or three pictures right within the gate, even if it should be fired by the arc lamp; considering this, the advantage of a safety shutter to shut the light from the film window at any time can not be of very great importance so far as the safety of the audience is concerned. The true safety lies in the watchful care of the operator.

As a convenient shutter which will allow the operator a greater freedom with his hands, the shutter here-with illustrated and described will prove efficient and reliable and may be made cheaply.

MOVING PICTURES IN COLOR.

Is anyone making motion pictures in colors directly from nature? If not, is there a color process near perfection, or is it likely that we shall get such pictures?—A. L. E., Illinois.

It is hardly likely that any process of motion pictures in the colors of nature will spring complete from an inventor's brain and take undisputed prestige in the art. Waving aside such a possibility in all its features except the hope that it may come true, a brief study of what has been done is the best answer which can be given.

To make a picture in any single color desired is so easy that it has been done from the beginning. It is when two or more colors are required upon the screen at the same time that true color work begins.

Already upon the market there is, first, the genuine hand-colored film. Next, there is the imitation hand-colored film, the difference being that the coloring or dye is applied to the film by some method other than by a brush held in the hand of the colorist. Such methods as

may exist for coloring films in imitation of hand coloring are kept secret, but even the best of them are not supremely satisfactory.

Some development has been made very recently in the matter of producing pictures in natural colors without the resort to hand coloring or such subterfuges. The theory used is that of "indirect" color photography, by which term is meant the resolution of the colors of nature into a few component or so-called "primary" colors, the photographing of these primary colors separately and the recombining of those colors after photographing, it being the object to recombine them in such manner and in such proportions of intensity as to reproduce the impressions which were created by the original subject photographed.

Two methods have been adopted by different experimenters. These may be termed simultaneous projection and alternate projection.

It is well known in lantern slide work that a set of three slides, one red, one blue and one yellow, may be projected upon the same screen at the same time and that, if the slides have been prepared properly and the projecting light is proper, the three-colored pictures will combine to give modulations of color closely approximating the original subject. This is called simultaneous projection, or superprojection, since the pictures are thrown on top of each other, as it were.

Experimenters who have attempted simultaneous projection in the realm of motion pictures have paralleled almost exactly the processes of lantern slide making. One result has been a color film three inches wide, or, more accurately, three pictures wide, the red, yellow and blue images being side by side, and being projected upon the screen simultaneously, where they blend to give the colors of nature. Obviously a special projector motion head must be used.

Another experimenter has reduced the number of pictures to two in this process, making the two pictures of red and green (or any other two complementary colors, it is presumed, may be used), the two pictures being made in this instance from the same lens and projected from the same lens, a prism being interposed between the lens and the sensitive film to separate the images. This same prism or its equivalent is used to combine the two images in projection.

The two-color theory remains to be demonstrated as a successful means for analyzing and recombining light to produce all of the tints of nature, yet this is one of the possibilities. The use of two colors instead of three simplifies the manufacture of film for projection in colors to such an extent that if the results are at all acceptable the two-color process probably will come widely into use by reason of its simplicity in manufacture, in photographing and in projecting.

Another line along which another set of inventors have been working is that of alternate projection as a substitute for simultaneous projection. The theory in this method of projection is the same as that in which the fundamental principle of motion picture is found. It is the principle of the persistence of vision.

Simply stated, the spectator before the screen upon which a monochrome motion picture is being projected sees two pictures most of the time, since at every one of the changes of picture, which occur fourteen per second, the new picture is seen before the old one fades from the eye. This principle is taken into account by the alternate method of projection for pictures in colors, and a red and a green picture (for instance) are thrown upon the screen

with such speed, although successively, from the same film and through the same lens, that the eye still sees the red picture while the green picture is upon the screen, and, after the next change still sees the green picture while the new red picture is upon the screen. It is necessary to project the pictures upon the screen very much faster than fourteen per second, and thirty-two per second has been experimented with, giving good results. The effect is reported as being pleasing, and not tiring to the eyes, the blending of color taking place very smoothly.

Bicolor projection by the alternative-projection method requires substantially twice the number of pictures per second that is required in projection with ordinary monochrome film. Bicolor projection with simultaneous projection also requires twice the number of pictures, but projects two at once, keeping both of them upon the screen for the full length of the usual picture interval of the ordinary monochrome picture. This would seem to say that the brilliancy of the resulting picture upon the screen would be greater with the simultaneous-projection method than with the alternative-projection method. This feature alone should encourage the simultaneous projectors to continue their effort, and would indicate that the greater hope for success should be based upon their experiments.

In brief reply to your first question, it may be said that such pictures are not offered upon the market as yet.

KEEPING FILMS PLIABLE.

What precautions are necessary in putting films away for storage? Is there any remedy for brittle films?—Exchange Manager.

A picture film contains usually nothing more than celluloid, gelatine and black metallic silver, except that the gelatine contains some water. Brittle films are caused by the evaporation of the water which the gelatine requires to keep it soft and pliable. This evaporation may occur while the films are in storage as well as when in use. To prevent the evaporation of the water from the gelatine of the film while in storage the film rolls should be stored in tight boxes.

If, at any time, it is noted that a film is brittle it may be moistened. One method of doing this is to provide a tight tin can, such as an eight-gallon milk can, or an iron garbage can with tight lid, as a moistening tank. In the bottom place a shallow pan with a quart of water, covered with a wire net. Unwind the film to be dampened, running it into the moistening tank and letting it pile up loosely upon the wire net cover of the water pan; shut the tank tightly and let it stand without heat other than that of a warm room for an hour to half a day, as the particular film may require.

A similar water pan and wire screen at the bottom of the can which catches the film on machines with which a take-up reel is not used helps to keep the film pliable.

The film manufacturer in finishing the film for delivery to the film rental exchanges and to the exhibitors provides for keeping moisture in the gelatine of the film by immersing it in diluted glycerin. A bath of water containing glycerin equal to three per cent of its bulk is used, and the films are immersed in it for a minute or more and then dried. Glycerin will absorb moisture from the air, and this property of glycerin is depended upon to absorb a sufficient amount of moisture at all times to keep the film pliable.

If, for any reason, any film did not get a sufficient dose of glycerin in manufacture, or if for any reason it has lost its charge of glycerin, the glycerin may be re-

newed at any time by putting the film through a bath of one part of glycerin and thirty-three parts of water.

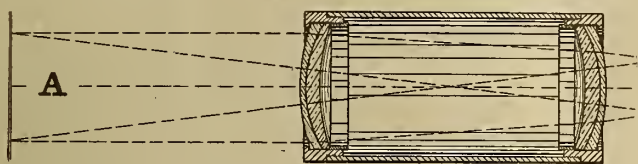
Build a squirrel cage drum of wood slats, wind the film on it with the gelatin side out, hold over a tray containing three or four inches deep of the glycerin solution, turn the drum for a minute through the glycerin, then remove, whirl to throw off the surplus solution, wind off of the squirrel cage on to a smooth surface drum for drying and turn steadily until dry. A small electric motor for turning until dry will be appreciated.

INCREASING SIZE OF PICTURE.

I have a four inch equivalent focus lens and I am getting a ten foot wide picture with a forty foot throw. I would like to get a twelve foot wide picture but cannot move my machine any farther back. How can I accomplish this with my present lens without buying new glasses for it? A. H. M., Jr., St. Louis, Mo.

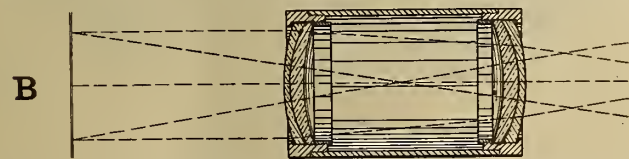
The size of the picture image upon the motion picture film being fixed, the size of the projected picture upon a screen depends upon two things—the focal length of the projecting lens and the distance from the lens to the screen. To make the picture upon the screen larger the distance from the lens to the screen must be increased or the focal length of the lens must be decreased. Your statement that the distance from the lens to the screen can not be increased leaves open but a single course of procedure, that is to decrease the focal length of the lens.

When the focal length of a lens must be decreased



the preferable method is to obtain new glasses to line in the lens tube. This you desire not to do.

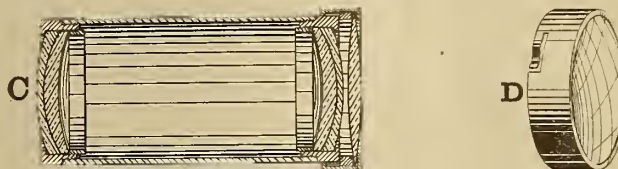
Two other courses are open. The first is to decrease the length of the lens tube. In diagrams A and B accompanying are shown lens tubes of different lengths with the same glasses mounted therein. The shorter tube gives a shorter focal length and would give a larger image upon the screen. The focal length you require for a twelve-foot picture is 31-3 inches. The process of obtaining the length of focus of a compound or doublet lens is to multiply together the focal lengths of the two separate lenses, then to divide the product by the sum of the local lengths less the distance between the lenses. From this you will be



able to determine how much your lens tube must be decreased to give a resultant lens of 31-3 inches focal length. If your lenses are now three inches apart the distance between the lenses probably would have to be reduced to about $1\frac{3}{4}$ inches. While the resultant lens would have the proper focal length, it is likely that the picture on the screen would have an imperfect focus, due to curvature of field and to spherical aberration. The experiment may be tried by mounting the lens cells temporarily in a tube such as a paper mailing tube, and if the result satisfies you the brass mounting tube then may be cut down.

As a rule the changing of the distance between the lenses of a combined system is not practicable except for small corrections. As a simple experiment measure exactly the size of the picture upon your screen. Then unscrew your front and back lens as well, each one turn of the screw thread, and measure the picture again. As this will increase the distance between the glasses, the focal length of the lens will be increased and the size of the picture will be diminished. If your tube is three inches long the ten-foot picture will be reduced probably to nine feet eleven inches.

The second method of changing the focal length of your lens is to use an auxiliary lens of slight curvature. This may be purchased mounted in cap suitable to be slid over the front end of your lens tube. The lens of diagram A is shown in diagram C with a



cap adjusted upon it having such an auxiliary lens. The cap and lens are shown in perspective in drawing D. To change your four-inch lens to a lens having a focal length of 31-3 inches you would require an auxiliary or cap lens having a focal length of about ten inches. Such a lens should cost about \$2. Its use probably would disturb the focus of your picture upon the screen to a smaller degree than changing the length of your lens tube. Furthermore, a cost of \$2 for the auxiliary lens probably would be less than the expense of cutting down the lens tube if the work were done by skilled hands.

In both of the expedients here given the results upon the screen may be expected to be somewhat inferior to the work done by the lens without the modification. The more the writer becomes acquainted with the science of optics as applied to photographic and projecting lenses the less is he inclined to tamper with the equilibrium of parts established by the maker of the lens before offering it for sale.

A Unique House Organ

THE NICKELODEON acknowledges receipt of copies of the "Bijou Breeze," a bright and interesting little paper "published once in a while" by the Bijou, Fitchburg, Massachusetts. Its editors make the following statement in the third number:

"As far as our knowledge goes, there is no other magazine in existence like the Breeze. Many theaters and picture houses publish programs, but the Breeze is not a program. We hope in time to make the Breeze a periodical that will be looked for as are the daily papers.

"To attain this end we invite contributions on the moving picture business. We will pay for all matter that we can use and will return that which is unsuited to our purpose. We specially wish articles on the educational and moral value of moving pictures, but we want our patrons to remember that our space is limited and to make contributions as brief as possible."

There ought to be a demand for the Breeze. The public is sufficiently interested in moving pictures to read it with interest, and its publishers deserve credit for their enterprise.

A Three-Color Stereopticon

By Henri Destynn

THE so-called "three-color process," which is at the bottom of all practical methods for producing photographic pictures in natural color, whether they are half-tone reproductions for book illustration, transparencies or lantern slides, has been greatly simplified for throwing pictures on a screen by André Chéron, a French inventor, who describes his apparatus in *La Nature*. The process, in its many applications, always involves the taking of three photographs, through three different screens of colored glass, representing the primary tints. The results, when combined or superposed, show the objects in their natural colors. In Chéron's device the three pictures are taken simultaneously on the same plate and the camera is utilized as a projection apparatus for combining them into one color-picture on the white surface where they are viewed by the spectators. Says Mr. Chéron:

"Since the appearance of polychrome photographic

screens, properly selected, three views of the same object on the same plate and with the same exposure, which may be quite short. These images are then superposed automatically on a projection screen by means of an extremely simple optical arrangement. The apparatus is composed of a small camera divided into three compartments arranged triangularly. In front are three object-

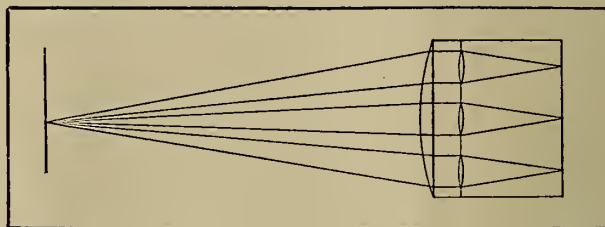
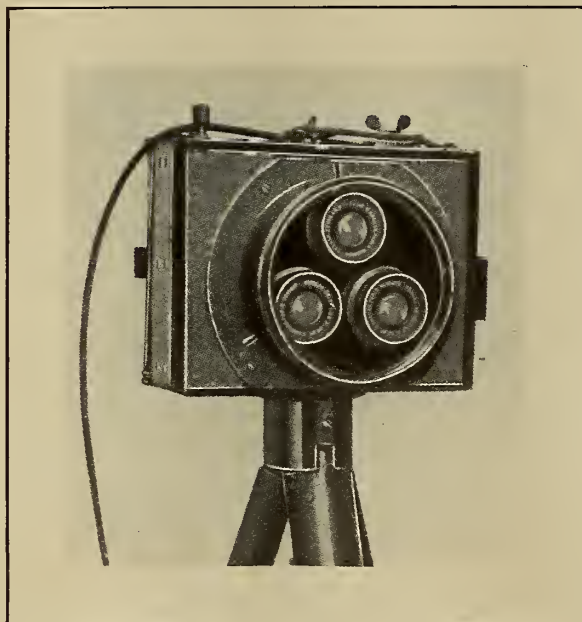


Diagram Showing Course of Rays When Color Pictures Are Projected.



Camera with Three Object Lenses for Color Work.

plates giving the fine results that everyone has seen, it may be said that color photography has entered the domain of the practical. Nevertheless, despite the degree of perfection now attained by the makers, their process is in some ways objectionable, owing to the high price of the plate, to the difficulty of reproducing them, and also to their feeble luminosity, which makes it hard to throw them on a screen, even with a forty-ampere electric arc.

"The process about to be described has the defect, it is true, of giving no direct color picture, but it enables us to utilize the ordinary orthochromatic plates of commerce, it requires no special manipulation, and it makes possible the reproduction of an indefinite number of positives which may be projected in colors with a simple Welsbach burner, an alcohol incandescent lamp or a small electric arc."

The writer says that the process consists essentially in taking simultaneously, through three trichromatic

lenses of precisely equal focus, corresponding to the three compartments and provided each with a color screen for trichromatic selection. Further:

"When it is desired to photograph an object at a short distance a lens of the proper focus is fitted into a ring that surrounds all three objectives. * * *

"To project the views a positive is inserted in the place occupied by the negative and the apparatus is suitably illuminated from behind. Then, in the ring that surrounds the three objectives, a lens is fitted that concentrates and automatically superposes the three images on a projection screen placed at the proper distance.

"Projections made by this process are, of course, less brilliant than those in black and white, because of the absorption in the selective screens; but it is easy to see that this loss of light is largely compensated by the super-



Triple Print Made on One Plate to Give Projection in Color.

position on the projection screen of the three images, whose intensities are thus added.

"On the other hand, we must recognize that the

interposition of simple lenses in front of the objective brings about a certain amount of aberration. This is practically the same, and quite as negligible as those produced by 'portrait attachments,' and the like in small cameras. A more serious fault consists in a certain displacement of points in front of the focal plane or behind it, but I believe that this may be considerably reduced by

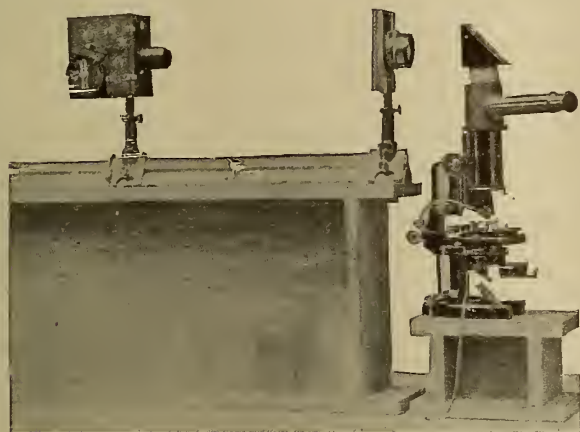
the use of objectives of longer focus, and in any case the fault is of little importance when the pictures, as is usual with projections, are viewed from a considerable distance.

"Because of the simplicity of its arrangement, it would seem that the application of this process to the projection of cinematographic views can not be far distant."—Translation made for the *Literary Digest*.

Popular Science in Moving Pictures

By J. J. Wrig

INASMUCH as it is possible not only to reproduce on the moving picture film all of those movements which are visible to the human eye, but also to show a very slow motion accelerated to any degree or a very swift motion reduced to the capability of analysis, it is obvious that scientific investigation can gain much through motography. Its use in the laboratory is con-



Sommerfeldt and Siedentopf's Kinematograph-Microscope for Making Moving Pictures of Fluid Crystals.

stantly increasing, and the films produced by some of these scientific searchers for truth are very interesting.

It may be said that the advent of the moving picture even suggested a number of problems that had heretofore bothered the men of science. The motographer who first took a series of films of a falling cat to ascertain at what exact moment in its descent the animal managed to gather its feet under it may not have been a scientist, but he evidently realized the power of the moving pictures to solve perplexing problems.

Even the realm of chemistry has been invaded by the new recorder of motions. Professor Ernst Sommerfeldt, in an article which appeared recently in *Umschau*, under the caption of "Fluid and Apparently Living Crystals," has revealed some interesting movements of inanimate objects. He says in part:

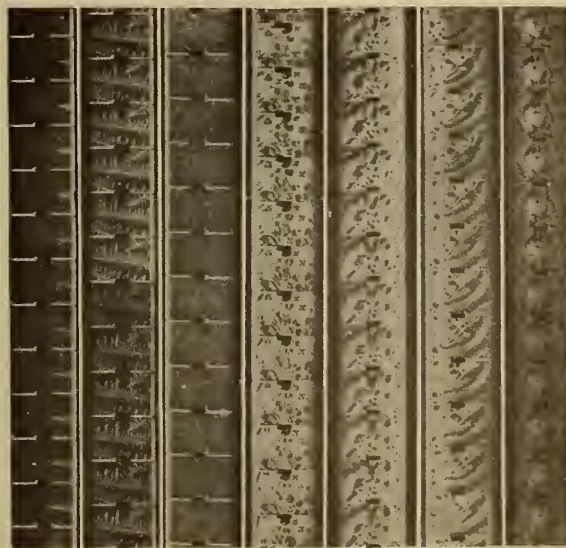
"About ten years ago were discovered the first remarkable exceptions to the general rule that crystals are solid and rigid bodies. Until then it had been assumed that the designation 'crystal' could not properly be applied to any other than a rigid body. This view is very ancient. The word crystal is derived from the

Greek word for freezing, and Homer speaks of shields becoming covered, on a cold night, with 'krystallos,' that is to say, ice.

"Probably this word crystal had something to do with the lively opposition which at first was provoked by the assertion that certain liquids exhibit the most essential properties of crystals, but as the investigations (made chiefly by Prof. Otto Lehmann) progressed numerous states of transition between these two forms of matter, which had been assumed to be essentially different, were discovered.

"Most crystals are distinguished from other transparent solids, such as glass or gelatine, by the optical peculiarity known as double refraction. The property of double refraction can be detected in fluid crystals, or crystalline liquids, which may therefore be defined as substances which possess the optical properties of solid crystals, combined with the mobility and formlessness of liquids.

"A closer approximation to true crystals is obtained by adding various substances to these simplest crystalline liquids. Lehmann has employed this method very extensively and with great success. The admixture causes the liquid to separate into parts, which are shaped ac-



Kinematograph Films of Fluid Crystals.

cording to the nature of the liquid, like drops, like crystal needles, or like worms. All of these forms exhibit a very strong tendency to move and to change their di-

mensions by coalescence, subdivision or absorption of the surrounding liquid. The drops usually rotate very rapidly, and both the drops and the needles or rods strongly resemble individual crystals, while the worm-like forms are so strikingly similar to living organisms that Lehmann has called them 'apparently living crystals.' This designation is rejected by many scientists, but it can not be disputed that these lifeless bodies imitate with astonishing accuracy many of the vital functions of the simplest organisms.

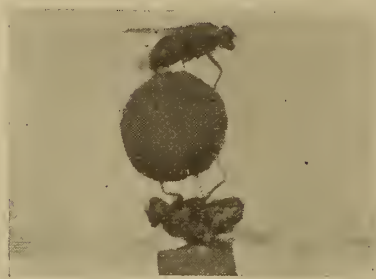
"The movements of fluid crystals are very interesting, but their study is made difficult by the necessary conditions of high temperature, high magnifying power and consequent lack of brightness. They can best be shown to lecture audiences indirectly, by means of moving pictures made with the aid of the kinematographic microscope, devised by Dr. Siedentopf and the writer. The microscope includes an eyepiece through which the crystals are viewed by reflection. This device is required in order to select a favorable moment for the exposure of the film. The image is sharply focused on the moving film by means of an auxiliary lens interposed between the microscope and the kinematographic camera."

The *Scientific American* presents a communication from its English correspondent treating of the physical energy of the housefly. It is stated that Mr. Frank P. Smith, a member of the Quekett Microscopical Club, has added to our knowledge of the fly by a series of highly interesting moving picture films, which pictorially give some idea of the highly developed organisms and the physical energy of the common housefly.

Although Mr. Smith makes no claim to being able to train the domestic fly, yet at the same time he has succeeded, as the accompanying illustrations testify, in causing it to accomplish some curious evolutions—a result due not so much to any development of intelligence as to the deception of the insect. The flies used for the purpose of chronophotographic investigation were especially bred and reared to secure large, clean, newly merged insects.

The species illustrated is the familiar domestic blue bottle, which, because of its size, is more particularly suited to the purpose. In one case the fly is seen lying on its back or seated in a diminutive chair, supported or held in position by a thin band of silk passed round its waist. In this position it held and played, or juggled with a number of articles of relatively large size, such as small dumbbells and weights, or nursed a smaller fly without any apparent effort. A certain degree of restraint was imposed, but in the case of revolving the small wheel the insect was allowed complete freedom. In order to revolve the wheel the fly was made to try to walk along its periphery. An ingenious device was prepared, the object being to cause it to desist from its natural inclination to fly and to induce it to walk up the side of the wheel. A dark box was fitted with a small door of very thin glass attached to an escapement similar to that of a pendulum clock. When the fly was first im-

prisoned in the box it instantly attempted to effect an escape through the glass door with a frantic buzz. Every time it struck the glass it received a slight tap on the



Fly Balancing Ball and Second Fly.

head from the escapement. At first such results only increased its fury, but in a short while, owing to the continued tapplings upon its head, it would become more tractable. Finally, instead of attempting to escape by flying, it would make an effort to achieve its object by walking up

the wheel. While in this tractable condition the photographs were secured. The entomologist, however, found it quite impossible to depend upon the results of the incarceration in the box, since very often a fly that had been under instruction for several days, upon removal to the wheel outside immediately took advantage of its liberty and flew away. In another instance the fly is shown lying on its back supporting and turning or juggling a ball three or four times its bulk upon the upper side of which is another fly, which also maintains its balance upon the moving spherical surface. This action, as well as that of turning the wheel, Mr. Smith attributes to the insect's illusion that it is really walking upon a fixed surface. It is noticeable in these various accomplishments that the fly brings its wonderful proboscis into play for the purpose of guiding and partially of preserving the balances of the various moving substances.

Race Pictures at Auto Shows

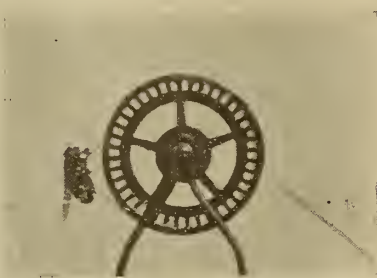
A feature of the St. Louis Automobile Show, which was held February 15 to 20, was an exhibit of moving pictures of all the great automobile races run last year, including the Vanderbilt cup and the Savannah grand prize. At the Omaha Automobile Show similar films of the Savannah and the Dieppe circuit auto races were shown, giving a life-like demonstration of high speed auto driving. The pictures formed a part of each evening's program.

It is reported from Wheeling, West Virginia, that the American Automobile Association has arranged with the various moving picture manufacturers to furnish films of subjects of interest to motorists to the various clubs throughout the country, and these films may be exhibited in the club rooms. While the local club has no building as yet, some of the members are in favor of securing the pictures and renting a suitable hall.

Amusements in the Far East

The *London and China Telegraph* contains the following item of interest in connection with the amusement business of the far east:

The number of playhouses in Bangkok permanently devoted to the production of Siamese plays is increasing gradually, and two more have recently been opened. Prince Naradhip has opened his new theater in Naradhip street, adjoining his residence; and Phra Sanpakarn has opened his bijou theater at the Park Samsen. This latter is a very comfortable building, with boxes, pit, and gallery.



Fly Walking Up a Revolving Wheel.

Electrical Dictionary for Operators

By Louis G. Avery

ALTERNATING CURRENT—Electric current which reverses its direction of flow periodically.

ALTERNATIONS—The changes in direction of flow of an alternating current, generally expressed in number of alternations per minute. An alternation is one-half of a cycle.

AMMETER—An instrument for measuring the amount of electric current flowing in a circuit. They are made for either alternating or direct current.

AMPERAGE—The number of amperes of current flowing in a circuit at any time.

AMPERE—The practical unit of electric current, indicating quantity, not pressure. One ampere is the amount of current which will pass through a resistance of one *ohm* under a pressure of one *volt*.

ANNUNCIATOR—An electrical device consisting of a number of signals, each signal indicating a distant location from which it is operated. *Example*: In a hotel, the operation of signal No. 7 would indicate that the occupant of room No. 7 had pressed a push-button.

ARC—The brilliant bow of light which appears between the slightly separated terminals of an electric circuit carrying a sufficiently powerful current.

ARC LAMP—A device for the practical use of the arc. The terminals are two carbon rods, which are automatically moved nearer together as their tips are consumed by the heat of the arc.

ARC LAMP, FLAMING—A special form of arc lamp in which the carbon or composition rods meet at an acute angle whose apex points downward. The arc itself is drawn into a brilliant flame by the attraction of a small electro-magnet.

ARC LAMP, PROJECTING—A special form of arc lamp for stereopticons and moving picture projecting machines. It consists of two carbon rods, arranged either in line or at an angle, the separation of whose ends is kept uniform by a hand feeding device. Automatic feed can not be used because of the fine regulation necessary to keep the arc exactly in the axis of the projecting lenses.

ARMATURE—The soft iron "keeper" which is placed across the poles of any magnet. The movable attracted part of any electromagnetic apparatus. That part of an electric dynamo carrying the conductors in which the current is generated. That part of an electric motor which generates mechanical power.

ARRESTER, LIGHTNING—See Lightning Arrester.

BATTERY—A device for generating electric current by means of chemical action. A battery may consist of any number of cells.

BATTERY CELL—Any one unit of an electric battery, consisting of two dissimilar metals or electrical conductors, in a chemical agent or solution capable of acting upon one of them.

BATTERY, DRY—A battery cell whose chemical agent is in a semifluid or plastic state, permitting the cell to be sealed and placed in any position.

BATTERY, WET—Any battery cell whose chemical agent is a liquid.

BELL, ELECTRIC—A gong whose striker is operated by means of an electromagnet.

BINDING POST—A small metal clamp mounted upon electrical apparatus, and intended to receive the ends of wires for making electrical connections. One form is a post with a hole for the reception of the wire and a screw to clamp it in place, while another form requires the wire to be wrapped around the post, and clamped by means of a nut.

BRANCH—One of the divisions of a divided electrical conductor or circuit. Wires tapped to mains in a lighting system.

B. W. G.—British Wire Gauge. The standard wire gauge of Great Britain.

B. & S. GAUGE—The standard wire and sheet metal gauge of the United States. Sometimes called American Wire Gauge, or A. W. G.

BRUSHES—The electrical conductors which transmit current to revolving parts of apparatus by sliding contact, as on a dynamo or motor.

BUTTON, PUSH—See Push Button.

BUZZER—An electric alarm or signal, similar in operation to an electric bell, but without a gong. The vibration of an armature under the influence of an electromagnet makes a buzzing sound.

CANDLE-POWER—The amount of light given by a standard sperm candle, and the unit of measurement of illuminating power.

CARBON—An elementary nonmetallic electrical conductor much used in the electrical arts. It is used for the inactive element of battery cells, the electrodes or terminals of arc lamps, the brushes of dynamos and motors, etc. Arc lamp carbons are in the form of round rods.

CARBONS, CORED—Arc lamp carbons which are moulded about a central core of special soft carbon, which tends to keep the arc in the center of the points. Projecting lamp carbons for alternating current are sometimes cored eccentrically to keep the arc toward the condenser of the projecting machine.

CELL, BATTERY—See Battery Cell.

CELL, DRY—See Battery, Dry.

CELL, SECONDARY—A storage battery.

CHOKING COIL—A coil of insulated wire wound on an iron core in such a manner as to possess high *self-inductance*. It is used to obstruct or cut off an excess of *alternating current* with a minimum loss of power. The greater the *frequency* of the alternating current, the greater the choking effect.

CIRCUIT—A complete conducting path for an electric current.

CIRCUIT, CLOSED—A continuous circuit through which an electric current is passing. A battery capable of supplying current continuously for a long time is sometimes called a closed circuit battery.

CIRCUIT, OPEN—A circuit which is discontinuous or broken in one or more places, and through which an electric current cannot pass. A battery which is only intended for occasional and intermittent work is sometimes called an open circuit battery.

CIRCUIT, SHORT—A circuit of low resistance. An accidental connection through which the current flows, deserting its proper path.

CLEATS—Suitably shaped blocks of insulating material, such as wood or porcelain, for fastening and supporting wires to ceiling or wall.

CLOSED CIRCUIT—See Circuit, Closed.

COMMUTATOR—A mechanical device for changing the direction of electric current. That revolving part of a direct current dynamo or motor which makes sliding contact with the brushes, the parts of the commutator being electrically connected to the armature conductors.

CONDUCTOR—Any material through which electric current will flow. All the metals, the earth, most chemical solutions, and some of the nonmetallic elements, as carbon, etc., are conductors.

CONNECTION—A positive contact of conductors so that current will pass the junction. Metallic conductors to be connected should be scraped clean and soldered or clamped together.

CORD, ELECTRIC—Flexible insulated conductors made up of a great many strands of fine wire braided or twisted together and covered with a knitted fabric sleeve. Used for drop lights, telephones, etc.

CORE—The iron body upon which the coil of any electromagnet is wound.

CORED CARBON—See Carbon, Cored.

CRATER—A depression which appears in the end of the positive carbon of an arc lamp used with direct current.

CURRENT, ALTERNATING—See Alternating Current.

CURRENT, DIRECT—See Direct Current.

CUT-OUT—A device which permits a branch of a circuit to be disconnected readily from the mains.

CYCLE—A completed single action of an alternating current, during which it starts at zero, flows in one direction, returns to zero, starts and flows in the opposite direction, and returns to zero again. The *frequency* of alternating current is usually expressed in the number of cycles per second.

DIMMER—An adjustable choking coil used in theater stage lighting for increasing and diminishing the illumination, producing any effect desired.

DIRECT CURRENT—Electric current which flows continuously in the same direction.

DRY BATTERY—See Battery, Dry.

ELECTRIC BELL—See Bell, Electric.

ELECTRIC CORD—See Cord, Electric.

ELECTRIC SIGN—Any advertising sign which is illuminated by or depends for its attraction on electric lighting. They are made in many different forms and degrees of elaboration.

ELECTROMAGNET—A coil of insulated wire wound upon a core of iron, which becomes a magnet only while electric current is flowing through the wire.

ELECTROMOTIVE FORCE—Voltage.

FIELD—The region of magnetic influence surrounding the poles of a magnet.

FIELD MAGNET—That part of a dynamo or motor whose magnetism is continuous. It is always stationary in direct current machines, but may be either stationary or revolving in alternating current machines.

FILAMENT—The part of an incandescent lamp that emits light. It is a thin conductor of high resistance; usually of carbon, but lately being made of special metals.

FLASHER—A device for automatically turning current off and on in an electric sign, causing its lamps to flash. Very elaborate and complicated effects are often worked out in this way. Large flashers are run by motors; some small types are made to operate by heat generated by the current, or by simple electromagnetic switches.

FLAMING ARC LAMP—See Arc Lamp, Flaming.

FREQUENCY—The number of times in a given period an alternating current changes its direction. It is expressed usually in cycles per second, sometimes in alternations per minute.

FUSE—A short conductor of relatively high resistance and low melting point, which melts and breaks the circuit in case the current becomes stronger than its rated value, thus protecting the apparatus in the circuit from damage.

GENERATOR—Any apparatus capable of producing electric current. Usually applied to a machine operated by mechanical power. A dynamo.

GROUND—The earth when used as an electrical conductor. Any electrical connection with the earth. A faulty point in a circuit, through which the current escapes to earth.

HORSE-POWER—The unit of mechanical power. One horse-power will raise 33,000 pounds one foot in one minute. An electrical horse-power is 746 watts.

INCANDESCENT LAMP—An electric light depending for its illuminating power on a filament of high resistance, which is heated white-hot by the passage of electric current of proper strength.

INDUCTION—The influence exerted through space by a magnet or a current-bearing wire.

INDUCTION, SELF—See Self-Induction.

INSULATOR—Any material or substance which will not conduct electric current, or whose resistance is so enormously high that practically no current passes. Glass, dry wood, rubber, silk, wax, shellac, etc., are insulators.

KILOWATT—One thousand watts. The unit of large electrical powers.

LAMP, ARC—See Arc Lamp.

LAMP, INCANDESCENT—See Incandescent Lamp.

LIGHTNING ARRESTER—A device for the protection of electrical apparatus from lightning. It usually consists of a circuit to ground containing a small gap, which lightning will jump rather than traverse the apparatus in the circuit.

MAINS—The conductors connecting the lighting system of a building to the center of distribution.

MAGNET, PERMANENT—A bar or other shape of hard tempered steel which, when once magnetized, retains its magnetism indefinitely.

MULTIPLE—The connection of a number of pieces of apparatus, battery cells, etc., across a circuit, each one being directly connected to the main wires of the circuit. Incandescent lamps are usually connected in multiple.

NEGATIVE—The term applied to that pole or terminal of a battery or other generator toward which the current flows after traversing the circuit. It is indicated by the minus sign.

NEUTRAL WIRE—The central wire of a three-wire lighting system.

NORTH—That end of a magnet which is attracted toward the north pole of the earth.

OHM—The unit of electrical resistance. All electrical conductors offer more or less resistance to the passage of current, and the amount is expressed in ohms.

OHM'S LAW—The fundamental law of all electric circuits. It is expressed by the formula $C = \frac{E}{R}$, which means that in any

electrical circuit *current* (amperes) equals *electromotive force* (volts) divided by *resistance* (ohms). In other words, one volt will force one ampere through one ohm.

OPEN CIRCUIT—See Circuit, Open.

OUTLETS—The places in a building where electric fixtures may be attached to connect with the branch circuit.

PERMANENT MAGNET—See Magnet, Permanent.

PLUG—The connecting device which screws into a socket and connects by cords or wires with the lamp, motor, or other apparatus.

POLE—The terminal of a battery or the magnetic end of a magnet. Battery poles are *positive* and *negative*; magnet poles are *north* and *south*.

POSITIVE—The term applied to that pole or terminal of a battery or other generator from which the current issues in entering the circuit. It is indicated by the plus sign.

POST, BINDING—See Binding Post.

POTENTIAL—Voltage.

PUSH BUTTON—A switch or circuit closing device which is operated by a push of the finger.

RECTIFIER—A device for changing an alternating current to a direct current.

RESISTANCE—The quality which all conductors have of impeding the flow of electric current through them to a greater or less extent. Its unit is the *ohm*.

RHEOSTAT—A device containing electrical conductors of considerable resistance, used in a circuit for the purpose of reducing a current which is normally too powerful for the apparatus it is intended to operate.

RHEOSTAT, ADJUSTABLE—A rheostat whose resistance may be regulated, or increased and diminished as desired by the moving of a lever.

RHEOSTAT, WATER—A wooden tank, such as a barrel, filled with water in which are immersed two metal bars at opposite sides of the tank, the wires of the circuit being connected to the bars. Water offers a considerable resistance to the current, and the water rheostat is roughly adjustable by moving the bars toward or away from each other. Useful for emergency purposes. The water may be slightly salted to lower its resistance.

SELF-INDUCTION—The influence which is exerted by the current in each turn of wire in a coil upon every neighboring turn of wire. This influence is magnetic in its nature, and is the principle upon which the *choking coil* is constructed.

SERIES—The connection of a number of pieces of apparatus, battery cells, etc., in a circuit so that the current flows consecutively through them all, one after another. A series dynamo or motor has its field coils and its armature coils connected end to end in series.

SHORT CIRCUIT—See Circuit, Short.

SHUNT—A by-path in a circuit, by which a part of the current branches off from the main circuit, returning to it at another point. A shunt dynamo or motor has its field coils connected as a shunt to its armature coils; that is, the field and armature are connected in *multiple*.

SOCKET—The receptacle into which an incandescent lamp or a plug is screwed or inserted, which connects it to the circuit.

SOLENOID—A coil of wire without a core, having a tubular central opening into which a bar of iron may be drawn by the magnetic attraction of the current.

STATIC ELECTRICITY—A high potential stationary charge of electricity which may exist upon insulated bodies. Celluloid being an insulator, it becomes charged with electricity by friction. This characteristic is sometimes responsible for the spoiling of moving picture films in the camera when pictures are taken on a cold day. The marks of the static discharges show in the film like miniature lightning strokes.

SWITCH—Any device for opening and closing a circuit by hand. Knife switches and snap switches are familiar forms.

SWITCHBOARD—A board or panel of insulating material upon which are mounted all the switches, fuses, measuring instruments, etc., belonging to a certain circuit.

THERMOSTAT—An instrument which, when heated, closes an electric circuit, thus operating a signal or even turning a valve to regulate the temperature of a room.

TRANSFORMER—A core of iron holding two coils of wire. One coil, called the primary, is connected to the supply wires; the other coil, called the secondary, is connected to the lamps or other apparatus. The current is generated in the secondary coil by *induction* from the primary. The *voltage* of the secondary bears the same relation to that of the primary that the number of turns of wire in the secondary coil bears to the number in the primary. Used with alternating currents only.

TRANSFORMER, STEP-DOWN—A transformer so wound as to make the voltage delivered by the secondary coil less than that of the supply circuit. This type is used with projecting arc lamps on alternating current.

TRANSFORMER, STEP-UP—A transformer so wound as to make the voltage delivered by the secondary coil greater than that of the supply circuit.

VOLT—The unit of electrical force, pressure, or potential. One volt will force one *ampere* through a resistance of one *ohm*.

VOLTMETER—An instrument for measuring the voltage of a circuit.

VOLTAGE—The number of volts existing in any circuit or generator of electric current.

WATT—The unit of electrical power, found by multiplying volts and amperes together. An electrical horse-power equals 746 watts; it may be 746 volts and one ampere, or one volt and 746 amperes, or any other two factors of 746.

WATTMETER—An instrument for measuring the number of watts in a circuit.

WATT-HOUR—The unit of power consumed; it equals one watt expended for one hour, and is the usual basis of charge on electric light and power bills.

WAVE-FORM—The degree of uniformity with which an alternating current changes its direction, varying from abrupt to gradual.

WET BATTERY—See Battery, Wet.

Incombustible Celluloid

In connection with the present discussion as to non-inflammable films, *Van Norden's Magazine* says:

"Celluloid is at once the most useful and the most dangerous material employed in the arts. Derived from gun cotton, as it is, it is no wonder that it is quite inflammable. The task of robbing it of its dangerous attributes is one that has long engaged the manufacturing chemist, but only recently has it been fulfilled with any measure of success. At the last meeting of the Duesseldorf Scientific Society, Dr. A. Eichengruen exhibited a fireproof celluloid which he has discovered and which he has named cellit. Different varieties of the new celluloid can be produced—hard as ivory, soft as leather, and even as elastic as India rubber. All are transparent, waterproof and incombustible.

"Dr. Eichengruen has, therefore, succeeded in obtaining a most wonderful material which apparently combines the good qualities of glass, gelatine, celluloid, leather and rubber, and which is the only known substance at once as transparent as glass and as flexible as cloth. His discovery has enabled Dr. Eichengruen to coat paper and fabrics with cellit and to imitate enamel and patent leather.

"Perhaps in the manufacture of moving picture films, cellit will find its most important field of application. The use of celluloid films in cinematographs and projecting lanterns is a constant menace to safety. Time and time again the film has burst into flame when exposed to the concentrated heat of the projecting light. Tests which have been made with the new incombustible

celluloid show that it is capable of withstanding without danger a heat fiercer than that of any lantern."

In this connection, the following from the *Scientific American* is of interest:

"The French physicists Bethisy, Fonchard and Vignes are said to have succeeded in making an incombustible substitute for celluloid. The material is made from tetranitrocellulose, containing about 40 to 45 per cent of water; a product of a liquid hydrocarbon. After thorough mixing of the mass, the water is expressed therefrom, and the remaining material changed, by treatment with albumen, vinegar, ether, acetone, amylacetate and alcohol, into a plastic mass. After standing twenty-four hours it is worked into rods between hot rolls, until it is of a firm consistence; is then cooled, and next denitrized by suitable means. The working with rollers is then repeated, and the sheets thus obtained are worked for six hours in a steam chamber under a hydraulic pressure of 150 atmospheres (2,250 pounds per square inch). The pressure is then increased to 200 atmospheres; and, instead of steam, cold water is employed. This process brings the material into the form of very hard blocks, which are then cut into sheets and dried. In order to make, tubes, rods, etc., the material is shaped in suitable molds."

The Sunday Closing Question

The tendency of the "reform" element in some parts of the country to agitate for the Sunday closing of picture theaters has naturally brought about considerable discussion in the lay press. The editor of an Illinois paper makes the following comment on the situation in his particular town:

"There seems to be a feeling in certain quarters that the showing of moving pictures on Sunday should not be permitted.

"With all due respect not only for the views entertained by these worthy people, but for the Sabbath day as well, we want to suggest that a careful investigation be made by the leaders who oppose the Sunday pictures that they may know what they are condemning.

"If it be urged that it is wrong to keep open a place of business on Sunday and to transact any business on that day, well and good. But that can be urged against many others as well as the moving picture man.

"If it be urged that the subjects of the picture films are such that they should not be shown on Sunday, that charge would lie as well against the business on Tuesday or any other week day as well as on Sunday. For a picture that is unfit on Sunday is unfit on any day. We do not believe in being right or 'religious' only one-seventh of the time.

"If it be urged that the picture theater keeps people away from church we shall have to say that we are not prepared to fully accept that statement. In the church which the writer attended the past two Sunday evenings he saw as many 'young' people and as many 'old' people as commonly attend that church Sunday evenings.

"But if the picture show is keeping people away from church Sunday evening might this not suggest to those responsible for the evening church service the fact that the church service in some legitimate manner may made of such drawing power that a picture theater would prove but a slight counter attraction?"

Direct and Alternating Current

By F. F. Hermanson

EVERY man who uses electric current in his work, and buys apparatus to use with it, probably wonders at one time or another what the difference is between direct and alternating currents of electricity, and why it is necessary to have to select motors, lights, instruments, etc., in strict accordance with this division.

Fortunately the explanation is not so profound and technical as might be expected. In the first place, no one really knows exactly what an electric current really is; but a great deal has been discovered about the effects

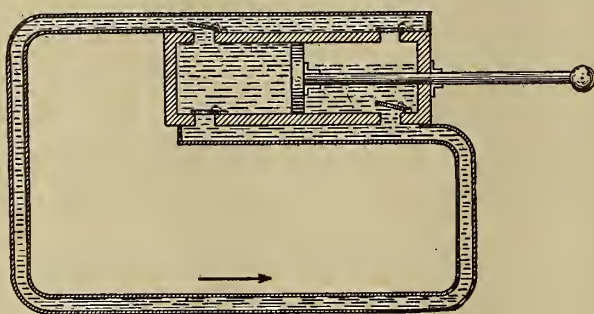


Fig. 1.

produced by currents, and they are even measured accurately. If this were not so, if every action of the electric current could not be figured out beforehand, we could never depend upon it to do work for us as we do now. The only difference between commercial electric current and lightning is that lightning is freakish and uncontrollable, and cannot be depended upon.

Electric current is said to flow in a wire or other conductor when the conductor forms part of a circuit in which some source of electric pressure or voltage is present, without an equal opposing source of voltage. There could be a complete circuit with two equal opposing electric pressures and no current would flow. It is to be noted that there must be a complete circuit without an opening, otherwise the current cannot flow. As the wire will not have any different appearance, whether carrying current or not, it is necessary to study the situation by means of instruments constructed to detect or measure electric currents.

Being compelled to study a thing by its actions without knowing much about its nature is not limited to electric currents. It is well known what light does and its effects on various things, but no one knows exactly what light is. Nevertheless, the farmer makes use of the light and heat from the sun when he plants his seeds. Just why the light calls forth the shoots from the seeds he does not know, nor does he need to know. So it is with electric currents. It is known how they act, and it is possible to make use of them without knowledge of their exact nature.

While a current is said to flow in the wire, it must not be thought there is any material substance passing along or inside the wire. It is true that the flow of electric current in wires has been compared to the flow of water in pipes, and for some purposes the comparison may be valuable, but it must not be forgotten that electricity itself does not resemble water, as electricity is not

a material substance and has no weight; hence, no body, either liquid or solid, actually travels along the wire when an electric current passes.

The speed with which an electric current passes through a circuit, such as an ordinary lighting system, is proof that electricity cannot be a material substance. It is a fact that current travels at the rate of 190,000 miles in one second. That is, it travels fast enough to pass seven times around the earth in one second.

Direct current flows steadily in one direction through a circuit, just as water in a city water system flows regularly in one direction, and does not flow backward or reverse in the pipes. This is due to the pressure caused by pumps or by the reservoir situated on the hill. Just so with direct current; the pressure is steadily in the same direction, and forces the current through the circuit in that direction. It is true that the direct current may be made to flow in either direction through any conductor desired by merely reversing the connections of the conductor; but nevertheless the current flows steadily in one direction or the other until some change is made by an attendant.

But alternating current is very different from this, and does not flow steadily in one direction, but is actually flowing first in one direction through the entire circuit and then in the opposite direction. That is, the current flows through the whole circuit in one direction, then its value decreases until the current becomes zero, when it instantly begins to flow in the opposite direction, increasing in strength until some definite highest value is reached (the amount depending upon the circuit and the voltage), and then falling to zero only to begin flowing again in the original direction. It continues to go through these changes or reverses with great regularity, varying ordinarily in a fairly smooth curve and not by jumps.

These changes take place very rapidly; in fact, the current in an ordinary lighting circuit actually reverses its directions 120 times a second. It is possible for the current to go through these rapid changes only because of the high speed at which it travels. If the speed were low—that is, comparable with the speed with which water

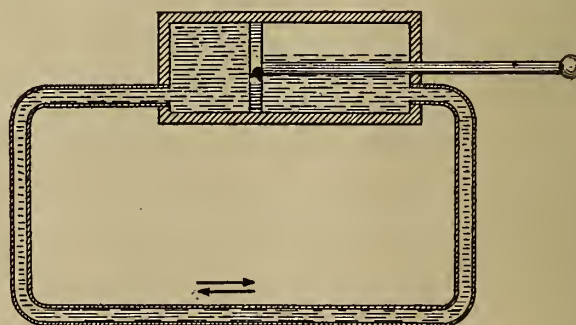


Fig. 2.

travels through pipes—it would be impossible for the current to establish its flow in the entire circuit before it would have to begin flowing in the opposite direction. This would mean that parts of the circuit would receive no current at all. Such is not the case, as the current is

actually at the same value throughout the entire circuit at the same instant.

It has been said that electric current in a wire resembles more or less the flow of water in a pipe. Fig. 1 shows a pump, which represents the dynamo at the electric company's central station, pumping water through a pipe, always in the same direction. This represents a direct electric current. Fig. 2 shows a similar pump, but without valves. This machine pumps the water back and forth in the pipe. This is an alternating current.

Of course, the difference between direct and alternating current depends upon the machine in which it is generated at the power house. Direct current generators in general have a commutator as a prominent part, while most alternating current generators have no commutator.

As to why it is necessary to have these two different kinds of current and which is the better, it may be stated that direct current was studied and developed some years before alternating current was understood. All the early generators were for direct current, largely because arc lamps were the main use for current, and direct current was all that could be used on the early lamps. Then direct current motors were developed, and brought to a high state of efficiency before the alternating current was used at all commercially. When incandescent lamps became more extensively used it was soon found that direct current could not be transmitted very far without using large wires or wasting a large proportion of the power. It was found by study and experiment that alternating current could be generated and used at higher voltages than was possible with direct current, and that this higher voltage so reduced the current required to do a given piece of work that the wires could be kept within reasonable limits without increasing the losses to an impossibly high point.

With these higher voltage alternating current systems, special pieces of apparatus, called transformers, are required. These serve the purpose of transforming the high voltages of the generator down to the proper value for the lamps. These transformers are located close to the points where lamps are to be lighted, and do not produce any material waste of current.

Without transformers the alternating current would be of no more value than the direct current. It is because a transformer will not operate on a direct current circuit that alternating current is used at all. In order that a transformer may lower the voltage as it does from one value to another without material waste, rapid fluctuations in the current must occur, just such as exist in alternating current circuits as the alternating current goes through its rapid changes. When a transformer is connected to a direct current circuit, no effect whatever is obtained from the low voltage side; it absolutely refuses to work.

The proprietor or manager of a picture theater, as a consumer of electric current, generally has no choice as to the kind of current. It is supplied to him at a certain definite voltage, either direct or alternating current, and he must make the most of it. Hence it is necessary, in ordering electrical machines and supplies, to specify the voltage, whether current is direct or alternating, and if alternating, what frequency. The frequency of an alternating current means the rapidity with which the direction of current changes, and is expressed in "cycles." For example, 60 cycles is a common frequency and means that the current starts, reverses and returns again—makes a sort of round-trip, in other words—60 times in one second.

Incandescent lamps, as they contain no machinery, work equally well on either direct or alternating current. The arc lamps used in projection machines are very simple, too, and at first thought would seem to work as well on either current. Experience shows, however, that there is a difference in operation. The alternating current is not so satisfactory for projection purposes as is the direct current. Owing to the continual changing of current direction, the arc—that is, the electric flame between the tips of the carbons—shows a tendency to revolve, or travel around the carbons. This objection can be overcome to a large degree by the use of a larger current—that is, more amperes. The greater the frequency of change, the more "cycles" of alternating current, the less trouble will be had with the arc revolving. For direct current, 15 amperes is generally regarded as sufficient. With alternating current it may be necessary to use 25 or 30 amperes to obtain equally satisfactory results. The simplest way to get this amperage through the arc is to use two rheostats connected in parallel, or multiple. Fig. 3 shows this connection. An adjustable rheostat may be obtained of a size that may be used with either current by merely changing the resistance adjustment.

There is also a difference in the carbons used in the arc light, according to whether the current is direct or alternating. For direct current, when using 15 amperes, it is customary to use a $\frac{5}{8}$ inch soft-cored carbon above and a $\frac{1}{2}$ inch solid carbon below. The reason for using the larger carbon above is that the direction of the cur-

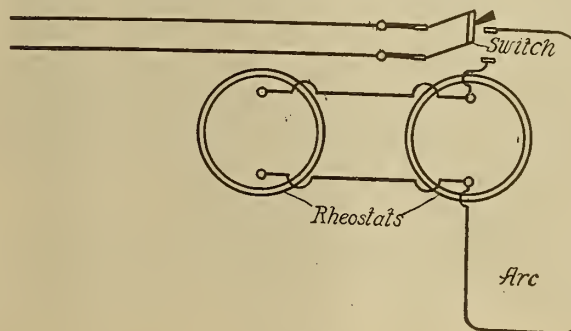


Fig. 3.

rent is from the upper to the lower carbon, by reason of which the upper is called the "positive" carbon. The positive carbon burns faster than the negative, or lower carbon; and as both carbons are fed with equal speed in most lamps, it is necessary to compensate for greater consumption by providing a larger carbon, which keeps the arc in line with the center of the lenses. The direct current arc must always be connected so as to insure this downward flow of current.

For use on alternating current, it is customary to provide two soft-cored carbons of the same size, or only slightly different. A $\frac{9}{16}$ inch below and a $\frac{5}{8}$ inch above, using 25 amperes, give good results.

Fuses and fuse blocks are the same for either direct or alternating current, the only difference being in the current provided for. About a 25 ampere fuse with direct current and a 35 ampere with alternating current, is satisfactory.

Electric motors for alternating current are radically different from direct current motors. No attempt should be made to run either type of motor on current not intended for it.

A High-Grade St. Louis House

The illustration presented here shows the Bijou Dream Theater, 608 Washington avenue, St. Louis, Missouri. Max Marcus, the manager, has developed a patronage that, for its high class, is equal to any in the



The St. Louis Bijou Dream.

country. The seating capacity of the house is 700. In addition to the regular moving pictures a new model cameraphone has recently been installed.

Patents Company Provides Censorship

In the furtherance of its announced policy of working for the continued uplift of the moving picture industry and the elimination of objectionable pictures, the Motion Picture Patents Company has issued the following statement:

"Every possible effort is being made by the Motion Picture Patents Company to provide pictures that have either an educational, moral or cleanly amusing effect upon those who view them, and to absolutely prevent the production and supply to its licensed exhibitors throughout the country of any film whose subject is of a questionable nature. It is well known that in the past certain objectionable pictures have been on view, but since the formation of the Patents company a most earnest and strenuous campaign has been carried on toward the abolishment of all such material and the prevention of its further production. With this end in view, the Patents company has secured an agreement from all of its licensed manufacturers and importers.

"The Patents company's board of censorship will work in conjunction with the recently established Board of Censorship of Programs of Motion Picture

shows, which is composed of such well-known leaders as Charles Sprague Smith, president of the People's Institute; Rev. Walter Laidlaw, of the Federation of Churches; Thomas L. McClintock, of the Society for Prevention of Crime; Gustave Straubenmiller and Evangeline C. Whitney, of the Board of Education; Mrs. Joseph M. Price, of the Public Educational Association; Miss M. Serena Townsend, of the Woman's Municipal League; Rev. George W. Knox, of the Ethical Social League; Howard M. Bradstreet, of the Neighborhood Workers' Association; Mrs. Josephine Bedding, John Collier and Albert Shields.

"To look over the above list of names is surely to become convinced of the sincerity of the movement, and must lead to the conclusion that the death knell of the cheap and low-tone picture show has been sounded.

"That the moving picture is an educational factor of tremendous importance has long been realized by all, and there is no reason why the quality of the pictures should not be such that children of any age might enjoy them and be morally benefited, as there is an unquestioned demand for such subjects in all parts of the country, which insures a monetary return perhaps greater than the careless exhibition that have been more or less in vogue.

"The Motion Picture Patents Company and the board of censorship have joined hands in the determination to positively stamp out any pictures that are not wholly desirable, no matter what the cost. The movement will be national in scope, and will be put into immediate operation."

National Waterproof Letters

The National Waterproof Film Company is sending out to the trade a series of arguments in the form of letters that are not only good logically, but interesting. The following, dated March 24, is exceptionally good:

No one knows everything, but everybody knows something. The public knows that a good moving picture theater furnishes more wholesale amusement for the money than any other class of entertainment. It knows well the difference between a clean film and one blotched with dirt and "rain" and it demands the former.

The exhibitor knows that poor pictures and poor houses are synonymous. He knows that "first runs" have been the only ones free from "rain" and that he has willingly paid more to get them. He recognizes the manufacturer and the exchange man as friends, relying upon his ability to gather and share with them the public money.

The exchange man knows he stands with double liability between the exhibitor and the manufacturer. He knows that films bought or leased by him should remain in good condition six months, but at the same time he knows they never have.

He knows that every exhibitor he supplies should have "first runs" or those equally as good, and at the same time he knows this has never been possible.

He knows his only hope for fair return upon his investment lies in more durable films or in those which may be kept in condition more easily than heretofore.

The manufacturer knows that his money emanates from the 5 and 10 cent pieces the public pays to see his handiwork.

He knows that it is vital to his ultimate welfare that the public be shown only such pictures as will promote continued contributions.

He is aware that a moving picture film at best is a very delicate product liable to all sorts of damage from handling and particularly susceptible to scratches, dust and dirt.

He knows that under average treatment reels leased for six months will not last as many weeks in first class condition.

He knows that because of his paramount interests, he should welcome anything which would add to the life and beauty of his pictures.

We know it is more difficult to scratch a hard substance like celluloid, than it is a soft one like gelatine, therefore our waterproofing, which makes the gelatine side of the film as hard as the celluloid, does prevent scratches.

We know further if scratches do occur after our waterproofing is applied, the film may be easily washed with water and the scratches kept clean.

We know if intrusted with new reels immediately upon release day or by the graciousness of manufacturers, a few hours in advance, we can put films in condition to wear six months without "rain."

We know that we can prove the value of our waterproofing even with old brash, scratched and grease covered films, by first softening and cleaning them thoroughly with chemicals.

Ohio Association Meets

The second meeting of the Ohio Film Exhibitors' Protective Association was held at the Neil House in Columbus, Ohio, Feb. 24, at 1 p. m. An informal discussion was entered into by all present regarding the necessity of an organization of this kind. Among the various subjects discussed were the following:

1. The competition of the large theaters during the summer months, and ways and means to eliminate this competition.

2. The matter of exorbitant licenses exacted by municipalities in different parts of the state.

3. Proposed legislation to prohibit children visiting picture shows unaccompanied by parents, which matter threatens to become a state law.

4. The practice in some sections of the state of saloonkeepers giving a moving picture entertainment free of charge, for the purpose of drawing patronage to the bar. It was decided that this practice had a tendency to lower the tone of the moving picture industry, and any film renter who supplied films for this purpose would be barred from supplying members of the association.

5. The question of Patents company and independent film renters was also discussed, and it was decided that each and every member of the association was entitled to get his service wherever it suited his purpose best. The association positively will not take sides with the independents or Patents company manufacturers or film renters, only in so far as it affects the welfare of the entire organization.

6. Other matters were discussed which it was decided not to make public at this time.

The association has published a neat booklet containing its constitution and by-laws.

New Amusement Organization

Several prominent picture theater owners and managers of the northwest have organized the Northwestern Amusement Syndicate with the idea in mind of taking over the control of several theaters and eventually controlling a large chain of theaters from the Mississippi to the Pacific coast. "Economy" is the big slogan of the new organization, and it is understood that the various houses will syndicate all of their film and supplies in such a manner as to procure them with as few middlemen's profits to consider as possible. The manufacture of advertising slides for the various theaters interested and for picture shows in general at reasonable prices will be another big feature of the new organization, which will be incorporated with a capital of \$200,000, with headquarters at Seattle, Washington, and St. Paul, Minnesota.

The Lemon Arc Regulator

Some of the troubles experienced with the rheostat are extreme heat given off, high temperature of the wire causing brittleness and breaking, and short circuiting within the rheostat causing the wire to burn off. There is also a change of resistance in the rheostat as it becomes hot so that it will start out with a heavy current and change so that the current is smaller after operating a short time, and the condition is never stable, permitting the current to vary. Very often in starting the arc the rush of current is so great as to cause the fuses to blow. There is considerable noise at the carbons on 60 cycles and more on 133 cycles. Such difficulties as these put it into the minds of a number of operators and theater managers at different points about the country to ask for something that would do the work and overcome some of these troubles. The number of requests from these people brought forth the effort that produced the Lemon arc regulator. With this device the resistance in the wire is very small. The wire is wound about a core made up of thin electrical sheet steel. The cur-



The Lemon Arc Regulator.

rent flowing through the coil causes this iron to become magnetized. With the alternating current this magnetization holds back the current permitting only just enough to flow to supply the ordinary requirements. This condition is peculiar to alternating current. The device will not operate at all on direct current nor will any device of this nature.

By the particular design used in this device the arc has a strong tendency to maintain itself across the tips of the carbons and it even holds when the carbons are one-half to three-fourths of an inch apart. This same condition causes the arc to concentrate itself at the tips of the carbons so that the carbons are not heated far back but are heated intensely hot right at the tips. It is this that prevents the black spots and shadows that are often so troublesome when using the rheostat. When using the Lemon arc regulator it is possible to obtain a perfectly white card.

The current delivered by the different laps runs about as follows: 30 amperes, 36 amperes, 42 amperes and 50 amperes. The ordinary current used for motion pictures is either 36 or 42 amperes.

New Amusement Patents

By Austin Sherrill

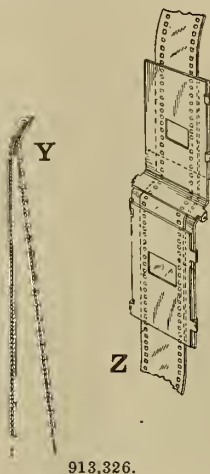
It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

912,455. Coin Controlled Vending Machine. Gerald W. Finney, Jackson, Ohio.

912,654. Game. A coin controlled device for bowling alley. Richard F. Downey, Milwaukee, Wisconsin, assignor to Automatic Portable Bowling Alley Company.

913,243. Amusement Apparatus. A combination of inclined rotating spiral trackway with a return trackway of the roller coaster type. Max R. C. Sonntag, New York, New York.

913,326. Film Holder. This device consists of two film-holding members hinged together. Each is provided with a clamp for clamping the end of the film upon the member and each is provided with teeth for attaining a register of the feed-holes in the margin of the film. In addition each is provided with a window the size of an image of the picture film, and these windows are distant from each other an even number of image spaces so that when an image is framed in each of the two windows the two ends of the film will match the images

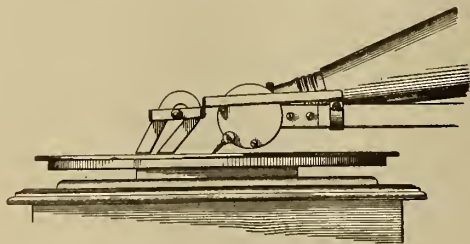


913,326.

as well as the sprocket holes. The arrangement of the hinge is such that when the two parts are folded as shown at Y, the two ends of the film will be presented separately for the application of cement and when the hinge is swung in to the position shown at Z the two cemented ends are pressed together and the splice is effected with register both of images and of feed holes. This simple device for obtaining the registration of images will be appreciated by every operator, since when the film is so spliced, the splice will pass the film window without requiring the picture to be reframed. Charles R. Uebelmesser, New York, New York.

912,413. Automatic Vending Machine. Nate J. Matthews, Newark, New Jersey, assignor to Robertson Sales Company.

913,508. Graphophone Attachment. The small metal particles worn from the needle are not only a source of annoyance but a cause of the destruction of the records themselves. Mr. Kelly

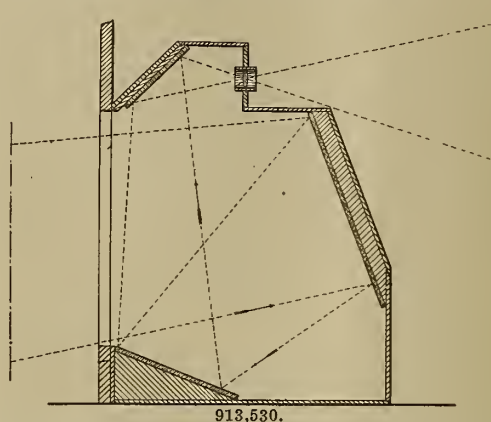


913,508.

arranges a magnet over the disc behind the needle, thus picking up the metal particles before they damage the record. Hanson C. Kelly, West Burlington, Iowa.

913,511. Amusement Device. A riding device having a car carried by a large vertically swinging arm. Imre Kiralfy, London, England.

913,530. Projecting Apparatus. By a system of three mirrors, a magnification is attained within a very severely confined space. Victor E. Mellre, New York, New York.



913,530.

913,663. Automatic Vending Machine. Erick W. Lindgren, Hagalund, Sweden, assignor to Actienbolaget Svenska Automatabrikken, Stockholm, Sweden.

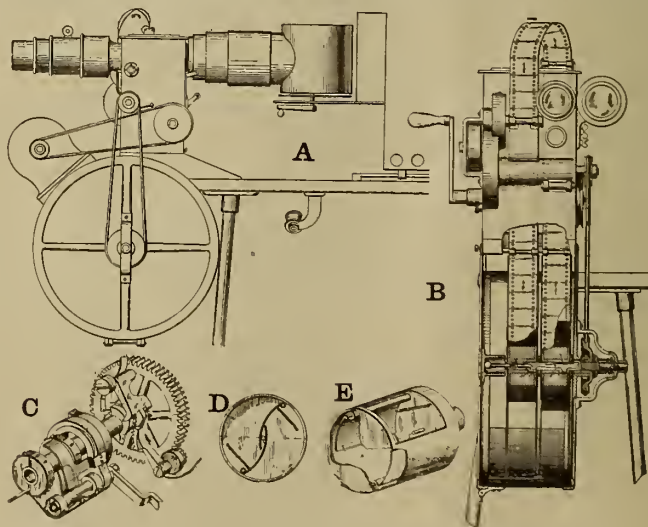
914,058. Amusement Device. A plurality of racing tracks for passenger cars. Harry H. Martyne, Manchester, England.

914,344. Automatic Vending Machine. Neil Gillies, Holyoke, Massachusetts.

914,444. Automatic Vending Machine. John J. McCarthy, Chicago, Illinois.

914,728. Slide Changer. The two lantern slide holders are mounted upon a pivoted frame, which swings between two fixed stops. Jeremiah Keller, Canton, Ohio.

914,729. Kinetoscope. This patent discloses a complete projecting device comprising numerous novel and advantageous



914,729.

features. One important feature is the concealment of the film being projected. The magazines both for feeding and taking up the film are located below the level of the projection table and are side by side. The film feeds from the feed reel upward at one side of the optical system, making a small loop above the lens and feeding thence downward into the film gate and thence

on downward to be wound upon the take-up reel. The general appearance of the machine is shown in Fig. A. The condenser and lens system is shown across the top, the lamp house is at the right and the film magazines are at the left of the table leg. The small loop of the film, which is the only film exposed, is shown at the top of the picture. The Fig. B shows the path of the film in greater detail. The novel intermittent movement is shown in perspective in Fig. C. The automatic safety shutter is of the type which opens automatically when the projecting device is driven and closes automatically when the motion stops. The shutter in this instance is cylindrical with two windows and within the cylinder are pivoted two safety shutters, each held by a light spring. When the shutter cylinder is at rest, these two safety shutters are drawn by their springs to the axis of the cylinder and together obstruct the path between the two windows. As the cylinder gains speed, centrifugal force separates the safety shutters and they lie against the inner surfaces of the

cylinder between the windows. In Fig. D a section of the shutter is shown with the safety wings in position of rest and in Fig. E a perspective view is shown wherein the shutter cylinder is assumed to be in motion and the centrifugal safety wings are swung outward out of the way of the passage of light through the two windows. Jeremiah Keller, of Canton, Ohio.

914,884. Amusement Apparatus. Two continuously intersecting tracks carry passenger cars in a braiding-shuttle path. Bauduin J. Sagehomme, New York, New York.

914,723. Amusement Device. A plurality of radially arranged barrel-like rolling structures, producing a merry-go-round device. John Huebner, Chicago, Illinois, assignor to the Barrel Amusement Company.

914,993. Automatic Vending Machine. Henry A. Thexton, Minneapolis, Minnesota, assignor to Thexton Stamp-Vending Machine Company.

Raising the Money

By Harrison Dent

THERE is no information at hand as to the smallest amount of money a picture theater was ever started with. Authorities seem to agree that many have been brought to life on a scant \$500; and the inference is that the record may be considerably lower than this. As to the greatest amount that can be put into the business, there is naturally no limit. In the natural growth of the picture theater as a wonderfully popular and attractive amusement, we may hear of million-dollar houses before long.

It is the latter fact that makes us lose interest in the lowest possible figure. A man with \$500 can start a theater, it is true; but he would rather make it a \$5,000 theater. And yet the man who feels that he is fitted to succeed in the business, who has the brains and energy to secure great results, often has not even the minimum sum of \$500.

The answer to this problem is to organize a stock company. This has a rather mysterious sound to the average individual who has never been involved in a transaction of the kind. In reality the process is simple, and makes the raising of the necessary capital comparatively easy. Especially is this true when the promoter is known to possess a thorough knowledge of the business he is organizing to conduct, the confidence thus inspired helping materially in the sale of stock. In forming a stock company or corporation, the promoter usually retains a portion of the stock for himself, paying for it in cash or services.

The first thing to decide is the amount of money required to fit up and equip a theater of the size and finish thought desirable or suitable to the locality, adding a reasonable amount for expenses. It is usual to make this entire amount, together with the amount of stock that the promoter retains for himself, the capital stock of the company.

The stock, of course, must be subscribed for before any actual money is collected. The promoter accordingly obtains a sheet of paper ruled and headed like the form shown here, and goes forth among his friends and acquaintances to get signatures. It is advisable to make the price of individual shares not too high—say \$10.

When all of the capital stock has been subscribed for, the secretary of state at the capitol of the state in which incorporation is desired is requested by letter to send blanks and information regarding incorporation of

a company. He will send such forms as are necessary, which must be properly filled out and sent to his office. These forms will consist of blanks for the name of the company, its purpose, amount of capital stock, number and amount of shares, location of principal office, and duration of company. The period of time during which a corporation may exist is limited by statutes in the various states, varying from 20 to 99 years; or it may exist perpetually. As a general rule, in the absence of statutory provision as to time, the incorporators may fix the duration of their company, and may make it perpetual.

STOCK SUBSCRIPTION.

We, the undersigned, hereby subscribe for the number of shares of stock set opposite our respective names, in a Company to be incorporated with a capital stock of \$....., for the purpose of establishing a Picture Theater, and agree to pay for the said shares at the rate of \$..... per share when called upon to do so.

NAME.	No. of Shares.	Amount.
.....
.....
.....
.....
.....

When the secretary of state receives the statement, together with the required fee, he will issue a license to solicit stock subscriptions. As these subscriptions have already been obtained, it is only necessary to copy the subscription list on to the form provided and send it, together with a report of the proceedings of the first stockholders' meeting, to the secretary of state. A certificate of incorporation will then be issued to the new company by the state. At this first meeting of the stockholders a board of directors must be elected by the stockholders and a set of by-laws for the government of the company adopted. This board of directors then elects the officers of the company. The by-laws should be simple, yet complete enough to cover all requirements.

Blank stock certificates may be purchased in most towns, or the local printer can furnish them. They are

filled out, signed by the proper officers, stamped with the corporate seal, and issued to the subscribers, who become stockholders. The process of incorporation is then finished, and business may start.

The cost of incorporation differs in the various states, and depends on the amount for which the company is to be incorporated. The secretary of state will, when requested, state the exact amount, as well as inform the embryo company whether the name selected is open for use, or has already been adopted by some other concern.

The definition of a corporation is "An artificial person created by law, consisting of one or more natural persons united in one body under such grants as secure a succession of members without changing the identity of the body, and empowered to act in a certain capacity, or to transact business of some designated form or nature like a natural person."

Under the general corporation laws, provision is made for the renewal of corporation charters. The consent of at least a majority of interest in the corporation is necessary to secure a renewal of charter.

The charter is a contract between the stockholders and the corporation. When any person becomes a stockholder, he enters into a contract with the corporation that his interests shall be subjected to the control of the corporation and the state granting it.

When subscription is made to the stock of a corporation already existing, it becomes binding at once, as the contract is thus perfected. A greater difficulty arises when subscription is made to the stock of an intended corporation, because one of the parties of the contract, the corporation, is not yet in existence. In

such a case, the subscription becomes binding as soon as steps are taken looking to the incorporation of the body; that is, as soon as the articles of association are signed and prepared for filing with the secretary of state. Until that is done, the one subscribing is free to withdraw his subscription without incurring any liability thereon. And any fraudulent representation made by the promoter or authorized agents of the proposed company, on the strength of which subscription was made, is valid ground for the stockholder to repudiate his subscription.

Stockholders have a right at all reasonable and proper times to inspect the books of the corporation, and to copy such books and papers as may be needed for some special purpose. They enjoy the right to subscribe to any new issue of stock, in proportion to the number of shares held by them, in preference to persons who are not members. They have the power to elect officers, and, in particular, the directors, to manage the affairs of the association. A valid majority of the stockholders attending and voting at a meeting controls the election. Each stockholder is entitled to one vote in person or by proxy, for every share of the capital stock held by him.

It is readily seen that it is an easy matter for a corporation to extend its control of a single picture theater to embrace a chain of such theaters, reaching even into other towns. The advantage is that many expenses are divided by being placed under one management, and supplies, etc., are obtained at a reduced rate by purchasing in quantity for all the theaters. A good many picture theater managers have been started on the highway to fortune by promoting a company and securing control of such a chain of amusement houses.

Of Interest to the Trade

By L. F. Cook

Growth of the Standard Film Exchange

For rapidity of growth combined with stability the record of the moving picture business is, without a doubt, unequaled. This condition is reflected strongly in the many prosperous film exchanges of the country; and it finds a concrete and brilliant example in the Standard Film Exchange of Chicago.

The Standard employs a considerable force of capable and efficient workers for its interests, to whom much credit is due for its success. But the rapid expansion of its business while maintaining a conservative commercial policy, the continued and oft-expressed appreciation of its customers, and the fact that it has come to be regarded as standard in fact as well as in name, may all be said to be due to the untiring energy, unusual ability and unfailing geniality of its president, Mr. Joseph Hopp.

Mr. Hopp has been identified with the film business for some years. His earlier training, however, was that of a printer, newspaper and advertising man. He was engaged along the latter lines until he became associated with the Globe Film exchange, in the Unity building, Chicago. His work in this connection brought him many valuable friendships in the new field; and "Joe" Hopp makes friends easily and does not lose them. Later he transferred to the Chi-

cago Film Exchange, in the same building. But Hopp never was contented for long to give his best effort for the emolument of others. He saw that the business was good and naturally itched to get into it in a large way.

So in October, 1907, he started the Standard Film Exchange, on the fifth floor of the Unity building. He didn't begin with very large quarters, and sanguine as he is by nature, he did not foresee the possibilities of the business. So in a few months he found his offices so crowded that he was forced to move to a larger suite on the seventh floor of the building. Here the Standard held forth for a time very satisfactorily; but the increase in facilities only served to invite more trade, and before long conditions were as bad as ever, and Hopp was almost "holding 'em out" of his own exchange. The inevitable result was the occupation of the present commodious and well-arranged quarters, on the eighth floor of the Unity building—which structure, by the way, is Joe Hopp's old love. Seven or eight years ago, in the old days of advertising and politics, he was in that very building, and when at one time he found it necessary for business reasons to move to another skyscraper, he never felt at home until he found the opportunity to hurry back to the Unity.

As the illustrations indicate, the Standard's pres-



1—The President's Private Office. 2—Machine and Supplies Department. 3—Joseph Hopp, President. 4—Projection Room. 5—Film Repairing Room. 6—Song Slide and Information Department. 7—Film Booking and Record Room. 8—Correspondence and Booking Department. 9—Reception Office.

Some Views in the Standard Film Exchange.

ent offices are almost ideal in arrangement, and seemingly commodious enough for any film exchange. Yet already its president is beginning to shrug his shoulders when the rooms are praised, and to say, "getting a little bit cramped for room!"

Recently the Standard was made the western agent for the product of the American Moving Picture Machine Company of New York; and the territory which is embraced by this term "western agent" covers the greater part of the United States.

There are many reasons assigned in many businesses for the thing that is called "success." But the reason for the success of the Standard Exchange is so clear and so simple that anyone may apply it. It lies in the instructions which are impressed upon all his employees and representatives by Mr. Hopp; and the instructions are these:

"Never make a promise you can not keep; and keep every promise you make!"

C. J. Hite in Larger Quarters

It is a noticeable fact in the moving picture business that the first class film exchanges may often be found hunting around for larger quarters. The C. J. Hite Company's old quarters at 439 and 440 Monadnock building, Chicago, had been getting rather cramped for some time before Mr. Hite located the present extensive suite of offices, rooms 360, 361, 362 and 363, in the same building, into which he moved last month.

Nor is this Mr. Hite's first move. He started in business about a year ago in a small office which he was forced to vacate in the fall because of lack of space. His present quarters look big enough for all time; but you never can tell. With the kind of service the Hite company is giving, it will probably keep right on growing.

Brayton Slides for Easter

Consistent with its policy of preparing appropriate slides of genuine artistic beauty for all special dates and occasions, the Brayton Manufacturing Company announces the following slides for Easter: "The Holy City," "The Palms," "From the Garden to the Cross" and "Ninety and Nine."

Those familiar with the high grade of Brayton slides will be pleased to know of this opportunity to secure these attractive slides for the Easter season.

Flaming Arc Lamps

Human beings resemble moths in one way; they are always attracted by a light. That is why the picture theaters that are most brightly illuminated are always playing to capacity, while a curious crowd waits outside for its turn.

There are not very many ways of making a really big illumination for the front of a picture theater. But there is one way that has been adopted by a great many exhibitors with unqualified success. It consists in the placing of two or more flaming arc lamps in front of the building.

The light from a flaming arc lamp is peculiar. Each separate lamp glows like a little sun, throwing its brilliant rays as far as eye can see. There is a warmth, too, about the flaming arc's quiet glow which seems to exert a peculiar and irresistible attractiveness. And where the flaming arc hangs above the

entrance, the people pass through in a continuous stream.

The economy of the arc as an illuminator is well known. Now that picture exhibitors have learned its other values, they are installing them rapidly. The Stave Electrical Company reports an increasing demand for the excellent type of flaming arc it manufactures, and an inquiry sent to the company mentioning THE NICKELODEON is well worth while.

Arthur McMillan and the Unique Company

The personality of Mr. Arthur McMillan is well reflected in the growth of the Unique Film and Construction Company, of which he is president.

The Unique kind of film service, which was the outcome and expression of a long cherished idea of Mr. McMillan, was started last year, and leaped almost immediately into great favor. He had always believed that if he could offer to the thinking exhibitor a film service consisting of subjects offered by neither the independent nor the association houses he would be filling a long felt want.

Mr. McMillan's long experience in the moving picture field has taught him that one of the greatest evils that has beset the exhibitor is the receiving of reels of film from the renter that had been previously run by



Arthur McMillan.

some neighboring house. This difficulty, and the trouble over release dates and first and second run films, are the bane of the moving picture man's business. McMillan knew that to offer a service of new subjects that no other exchange had, and to take only one customer in a locality was the only remedy for existing conditions. So he started the Unique Film and Construction Company.

"The proof of the pudding is in the eating." The soundness of Mr. McMillan's idea is proved in the newly enlarged quarters of the company. The growth of his business has been very rapid; but it is not a mushroom growth. In fact, it would be difficult to find more healthy indications of sound business progress. The idea, backed by Mr. McMillan's genial nature and remarkable ability,

has "arrived." The Unique is now in a position to extend its service to a still larger clientele.

No doubt the greatest factor in the success of the company is this policy of its president: When "Mac" gives his word about anything he has a habit of always making good.

Pathe Offices Move

Messrs. Pathé Frères announce that they have closed their offices in Birmingham, Alabama, and

transferred them to New Orleans, Louisiana. The address after April 1 will be 813 Union street, that city.

Kimble Company Moves

The Kimble Electric Company announces the removal of its office and plant from 617 West Adams street, to 324 and 326 Washington boulevard (south-east corner of May street), Chicago, Ill. With the facilities which the new location affords, the company is equipped to handle promptly and with greater efficiency its increasing business.

Record of March Films

By H. A. Downey

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

A Fool's Revenge.—This story holds up to pity a court fool, whose inordinate love for his child prompts him to plan vengeance, which reverts to himself. March 4.—1,000.

His Wife's Mother.—In this subject the mother is so well entertained that the wife becomes jealous, with the result that the visit is cut short, much to the delight of the son-in-law, who was working with this object in view. March 1.—523.

The Prussian Spy.—This subject presents a dramatic episode of the Franco-Prussian war, in which Count Lopes, an officer in the French army, and a Prussian soldier are rivals for the hand of Lady Florence. March 1.—465.

The Salvation Army Lass.—A beautiful story of the battle between good and evil, depicting real life and real people. March 11.—926.

The Roue's Heart.—A beautiful romance of a blind sculptress, who wins the heart of a roue of the French nobility. March 8.—755.

The Wooden Leg.—A clever ruse practiced by two young lovers to thwart the father in his attempt to bestow his daughter upon a wealthy old fossil. March 8.—240.

The Lure of the Gown.—A story in which handsome gowns play an important part, first in causing an Italian street singer to be deserted by her lover, and afterward giving her opportunity for revenge. March 15.—547.

I Did It, Mamma.—A pretty little child story in which the innocent mutely receives punishment in place of the guilty, but the latter afterwards confesses and asks punishment. March 15.—372.

The Voice of the Violin.—A German music teacher, rejected by his pupil, joins some anarchistic friends, who plan the assassination of her father, whom he saves. March 18.—978.

A Burglar's Mistake.—A thrilling story of an attempted blackmail. March 25.—959.

The Deception.—A beautiful story of a woman's self-sacrificing love. March 22.—658.

And a Little Child Shall Lead Them.—A touching story in which the toy of a dead child is the means of bringing about a reconciliation between husband and wife. March 22.—340.

EDISON MANUFACTURING COMPANY.

One Hundred Per Cent Jealousy.—A drama in which the chief factor is actuated by jealousy. March 6.—405.

Boyhood Dreams.—This drama portrays the experiences of a victim of the dime novel habit. March 6.—425.

A Bird in a Gilded Cage.—The trusted friend breaks up a happy family; an innocent child enters into a life of misery, but father and child are afterward united. March 6.—900.

The Colored Stenographer.—Mr. Bunk decides to have a stenographer of his own choosing, but attempts to deceive his wife when she appears on the scene by substituting the colored scrubwoman for the pretty stenographer, and vice versa. March 13.—635.

Mary Jane's Lovers.—This comedy portrays the difficulties under which Mary Jane entertains the neighborhood tradesmen. March 13.—265.

The Star of Bethlehem.—A beautiful, reverential picture showing events surrounding the birth of Christ. March 13.—950.

A Canadian Winter Carnival.—A representation of the principal winter sports of Canada. March 20.—950.

A Midnight Supper.—A midnight supper, in which the janitor plays a very unenviable part, is secretly planned and carried out by fair co-eds. March 20.—535.

Love Is Blind.—A comedy in which the striking resemblance of the master to James the butler, who is engaged to Mary the maid, threatens the disruption of the family. March 20.—420.

Strolling Players.—A series of scenes contrasting the players and playhouses of the present with those of earlier periods when players were classed with gypsies and vagabonds, strolling about the country, plying their vocation. March 27.—900.

A Cry from the Wilderness.—A subject showing life among the Esquimaux involving a case of rivalry between a young Esquimaux and a Hudson Bay trader, which ended in the triumph of the latter. March 27.—900.

ESSENAY FILM COMPANY.

Shanghaied.—This dramatic subject tells a story of love, hate and attempted revenge, the chief actors being the son of a rich ship owner and a poor country lad, who are rivals. March 3.—1,000.

The Crazy Barber.—This side-splitting comedy shows a barber in training for a contest. March 10.—500.

The Expensive Sky-Piece.—In this comedy the chief actor, having

come into possession of a considerable amount of money, secretes it in his hat, which is stolen by a tramp. March 10.—500.

The Road Agents.—This subject presents a graphic and historically correct picture story of a famous California hold-up. Kleine, March 17.—1,000.

An Energetic Street Cleaner. An inimitable comedy portraying the extreme activity of a street cleaner who has become impressed by his superior with the necessity of sweeping everything clean, allowing nothing to escape. March 24.—451.

A Midnight Disturbance.—An original and unique subject showing the pursuit of a burglar by the occupants of a flat building. March 24.—525.

For Love's Sake.—A drama in five scenes portraying a story of rivalry in which the central figures are Annie, the postmaster's daughter, her rival, Agnes, and a sturdy New Englander. March 31.—1,000.

GAUMONT COMPANY.

The Piano Teacher.—An intensely interesting but rather pathetic story in which the merchant's daughter being unhappily married is rejected by her father, but through the intercession of her little daughter, reconciliation is effected. Kleine, March 2.—857.

Walking on His Toes.—A very amusing comedy in which a guest at a hotel finding his shoes supplanted by another pair of rare variety, dons them and accomplishes several meritorious feats, also succeeds in regaining his property. Kleine, March 6.—405.

In Sore Straits.—A drama portraying the experiences of an entire family, who through a series of misfortunes has been driven to seek public charity. Kleine, March 6.—522.

The Blacksmith's Bride.—This pathetic drama portrays the ingratitude of a young girl toward her benefactress and the forgiving spirit of the latter. Kleine, March 9.—720.

The Postal Clerk.—This story portrays the subtle means of woman to accomplish her own ends in spite of the objections of man. Kleine, March 9.—292.

The Smoking Lamp.—A comedy in which the principal character is a man returning from a night's carousal. Kleine, March 13.—324.

The Irresolute Man.—This comedy illustrates in a very amusing manner the actions of a man without strength of will. Kleine, March 13.—387.

Buttes Chaumont After a Snow Storm.—A beautifully picturesque series of views of the Buttes Chaumont section of Paris. Kleine, March 13.—292.

Innocent, but Found Guilty.—A drama giving a pathetic presentation of the reverses which overcome a family consisting of father, wife and child. March 16.—750.

The Musician's Dream.—A beautifully and artistically colored film representing the dream of a poor musician, who has fallen asleep from lack of nourishment and from physical exhaustion. Kleine, March 16.—255.

The Secretary's Revenge.—This drama shows the nefarious practice of anonymous letter writing. Kleine, March 20.—786.

The Survivor's Story.—A comedy in which a tourist just returning from the Messina earthquake renders a very graphic portrayal of his experiences. Kleine, March 20.—195.

Pocket Policeman.—A comedy with numerous demonstrations of the adaptability of a pocket edition officer, showing many funny occurrences. Kleine, March 23.—674.

Japanese Magic.—This subject presents a remarkably clever series of illusions in which a Japanese lantern, several dolls, chickens, mice and grasshoppers play a very prominent part. Kleine, March 23.—326.

Across the Border.—A pathetic drama portraying jealousy and rivalry in which an innocent party is arrested for smuggling, but afterward vindicated and returned to her lover. Kleine, March 27.—905.

The Policewoman.—This comedy illustrates the perpetration of a practical joke of a young lady upon her lover, which gives rise to amusing incidents. Kleine, March 30.—562.

The Politician.—A comedy depicting interesting incidents connected with an election. Kleine, March 30.—361.

KALEM COMPANY.

The Seminole's Vengeance.—A historical drama which tells a true story of the Seminole Indians in Florida just prior to the Civil War. March 12.—920.

LUBIN COMPANY.

A Dime Novel Detective.—A villain falls in love with a rich heiress, whom he pursues, but each time she is rescued by a detective. March 1.—820.

The Last Call.—A drama presenting the different periods of life from

the cradle to the grave. March 4.—485.

I'll Only Marry a Sport.—A comedy in which a young woman demands of her lover that he learn to ride a bicycle and register 3,000 miles before receiving his answer, which he proceeds to do. March 4.—395.

PATHE FRERES.

The Test.—This beautifully colored picture shows the test by which Lady Martha proves whether the young Marquis really loves her for herself or if her money is the attraction. March 1.—475.

The Suffragette's Dream.—A strong advocate of women's rights has a dream in which men perform the duties of women and vice versa. March 1.—407.

The Guilty Guardian.—This subject portrays the disastrous experiences of a guardian who is extremely solicitous for his ward's welfare. March 3.—466.

The Man Monkey.—A man having lost his reason, his brain is replaced by that of a monkey, whereupon there is a great transformation. March 3.—394.

A Bad Shot.—A rather dramatic portrayal of the experiences of a philanthropically inclined person. March 5.—590.

Behind in His Rent.—A struggling young artist is threatened with eviction by his landlady, but outwits her by pretending her house is haunted. March 5.—358.

Dr. Wright's Invention.—This subject portrays the experiences attending the demonstration of a wonderful invention which will make any lame person walk. March 6.—525.

Forced to Play Cop.—A wealthy lady leaves her house in charge of the servants, who proceed to have a good time, when two nephews appear and search the house for treasure. March 6.—358.

All's Well That Ends Well.—A navy officer sails away, leaving his pretty daughter, and upon his return challenges her lover to a duel on account of a breach of etiquette, but all ends in a reconciliation. March 8.—479.

When Love Will.—This beautifully colored subject presents an interesting little fairy story. March 8.—479.

Little Cyril, the Runaway.—A little drama telling the pathetic story of a lad who leaves home, becomes a captain and returns to find his father dead and his mother reduced to penury. March 10.—695.

He Can't Lose Wife's Ma.—A comedy portraying the unsuccessful attempts of a young man to rid himself of his mother-in-law, for whom he has a strong aversion. March 10.—295.

Convict's Revenge.—A convict, having escaped, kidnaps the warden's child and uses it to protect himself from capture. March 12.—436.

Educating the Blind.—An interesting little drama giving a vivid idea of the work accomplished in educating the blind to be self-supporting and independent. March 12.—476.

Sad Awakening.—The pathetic story of an innocent fisher maiden who falls in love with a dashing young army officer and is deserted by him. March 13.—656.

Visit from the Down Home Folks.—A lively comedy portraying the difficulties under which relatives from the country are entertained by the coal heaver and his good wife. March 13.—302.

The Return of Ulysses.—The story of the legendary Greek hero, Ulysses, and his wife, Queen Penelope, who remained true to him during his ten years' absence from his native city after the fall of Troy. March 20.—925.

Vampires of the Coast.—This colored subject shows the work of pirates along the seacoast, in which the hero saves the life of one of the passengers of the captured vessel, a beautiful young lady, and wins her hand in marriage. March 15.—590.

Unusual Elopement.—The young couple are pursued by the irate parent and their troubles come fast and furious, until in fear for the safety of his daughter the father gives his consent. March 15.—384.

The Ringleader.—An indolent workman, being discharged, incites a strike, in which all participate except the foreman, who suffers great loss, but the instigator receives just punishment. March 17.—594.

Jealous Hubby.—This subject portrays the experiences of the jealous husband who, owing to the similarity of dress, mistakes another man's wife for his own, with dire results, but in the end promises to behave better in the future. March 17.—341.

Tommy's Own Invention.—Little Tommy improvises an automobile out of the bathtub and starts down the street, where he gets into many embarrassing positions, and is returned home by the police. March 19.—442.

Summer Home for the School Children of Paris.—An interesting picture showing the school children of Paris enjoying an outing given by the fresh air committee. March 19.—462.

Elixir of Dreams.—A beautifully colored film presenting a pretty little story of the trials and tribulations of a poor young artist, who in his dreams is transplanted into unknown lands, where he enjoys a life of ease and pleasure for a time. March 22.—836.

Chivalrous Beggar.—The owner of a large estate in setting a spring trap to catch intruders catches a young man who is carrying on a flirtation with his wife, but a beggar takes his place. March 24.—341.

We Must Have a Butler.—A story portraying the experiences of the young couple who, suddenly becoming rich, decide to have a butler. March 24.—276.

New Cut Roads Up Mt. Blanc.—This picture introduces the splendor and beauties of the Alps and gives views of the new cut roads up the mountain side. March 24.—344.

The Maid and the Millionaire.—A pathetic little drama in which a beautiful but humble young girl, wooed and won by a millionaire, after his tragic death is disowned by his people and returns to find her old lover still true. March 26.—597.

Jolly Sports.—A portrayal of the rather disastrous experiences of one bent on amusement at whatever cost. March 26.—394.

Life on a French Training Ship.—A picture giving an excellent idea of life aboard a French schoolship. March 27.—508.

Warden's Nightmare.—The warden falls asleep and in a dream has some wonderful experiences trying to capture the convict whom he imagines has escaped. March 27.—390.

SELIG POLYSCOPE COMPANY.

The Mad Miner.—A Western subject which portrays the adventures of a miner and his young wife in their search for gold. March 4.—125.

The Ironworker.—In this melodramatic subject jealousy is the moving passion, which is aroused by hearing another praised, upon whom the green-eyed monster at once proceeds to pour out its venom, which proves to be a boomcrang. March 11.—1,000.

Boots and Saddles.—A western drama portraying in a thrilling, realistic manner army life of the frontier in the 70's, when the Indians, dissatisfied with the government, took advantage of every opportunity to gratify the spirit of rebellion. March 18.—1,000.

Four Wise Men of Dobbinville.—A comedy showing how four wise men who planned to visit the Mardi Gras secretly were trapped by their wives. March 25.—650.

Infant Terrible.—A comedy in which the main actor is the small brother, who perpetrates a number of practical jokes, his sister's callers being the victims. March 25.—350.

URBAN-ECLIPSE.

An Embarrassing Present.—This comedy depicts the very amusing scenes incident to having a consignment of strongly aromatic delicacies as baggage on a pleasure trip. Kleine, March 3.—410.

The Sailor's Belt.—An interesting drama in which a young sailor who proffers his earnings to save a fisherman's home is afterward rescued from a wreck, identified by his belt and cared for by the family whom he had helped. Kleine, March 3.—483.

Mother-in-Law's Day in the Country.—A comedy portraying the ludicrous incidents experienced in an outing given in honor of the mother-in-law. Kleine, March 10.—350.

Rivalry.—This drama deals with the old, yet ever new, story of rivalry and the results. Kleine, March 10.—367.

South American Indians.—A series of most picturesque views depicting life and customs of the South American Indians. Kleine, March 10.—288.

Master Goes Shopping.—A comedy depicting the experiences of the master of the household, who starts out with the idea of improving on the maid's marketing. Kleine, March 17.—331.

Cremation on the River Ganges.—A topical subject representing a series of views which vividly depict scenes incident to the performance of religious rites by the Hindoos. Kleine, March 17.—176.

The Celebrated Mountain Climber.—A comedy giving some very amusing sights presented by three tourists who attempt to scale the precipitous mountain peaks. Kleine, March 17.—393.

I Have Lost Toby.—A very active and interesting comedy in which the main character is an elderly lady whose interest in dogs causes her no end of trouble. Kleine, March 24.—403.

Mr. Pallet Goes Out Landscaping.—An interesting and highly amusing comedy depicting the trials of an artist who is in search of a number of prize winning subjects. Kleine, March 24.—463.

Benevolent Employer.—A comedy depicting in a series of views a benevolence of a nature rarely found, attended by very amusing and entertaining incidents. Kleine, March 31.—561.

Arabian Horsemen.—A very exciting series showing the habits and customs of the Arabian horsemen, giving a demonstration of their skill in the saddle. Kleine, March 31.—307.

VITAGRAPH COMPANY OF AMERICA.

And His Coat Came Back.—This comedy depicts the troubles of Judge Jones, who attempts to give away a coat which is ridiculed by his friends, but each time it returns. March 2.—600.

Mogg Megone.—An Indian romance adapted from the poem of John G. Whittier. March 2.—390.

A Day in Washington.—An enjoyable series of views of various points of interest in the nation's capital. March 6.—350.

Inauguration of President Taft.—A series of views of the recent inauguration. March 6.—350.

INDEPENDENT FILMS.

GREAT NORTHERN FILM COMPANY.

Sherlock Holmes.—March 1.—656.

Shoemaker's Luck.—March 3.—519.

The Blind Foundling.—Dramatic. March 3.—570.

Four Sweethearts.—367.

The False Superintendent.—Comedy. March 3.—540.

Sherlock Holmes III.—Dramatic. March 3.—890.

The Chimney Sweeps' Birthday Dream.—Comedy. March 8.—544.

Round the Lake of Constance.—Scenic. March 8.—344.

The Capricious Monument.—Comedy. March 8.—361.

The Student's Predicament.—March 9.—497.

For Love of a Fisher Girl.—March 14.—575.

The Artist's Model's Sweetheart.—March 14.—400.

From the North Cape.—March 14.—430.

Belgrade.—390.

Ore Mines.—265.

Wild Man From Borneo.—425.

North Pole.

CHICAGO, GLOBE AND ROYAL.

A Providential Chance.—The dramatic story of Bianca, who elopes, is deserted, abandons her child, who is found and adopted by her father; she afterward returns and is forgiven.—696.

The Burden of Debt.—A drama portraying the troubles of a poor tailor and his wife, in which a banker plays a very dishonorable part.

A Moroccan Romance.—This drama deals with a case of rivalry for the affections of Abdul Hamid, a Moroccan merchant, who has fallen under the displeasure of the Sultan.—770.

The Troubles of the Pretty School Marm.—The mayor of the town proposes, is rejected and takes revenge.—756.

Wanted, a Colored Servant.—A comic representation of the experiences of a solicitor seeking a servant for his customer.—515.

A Story of Every Day.—The pathetic story of a beautiful daughter driven from home because of her lover, but reconciliation follows later.—1083.

A Salon in 1820.—A drama in which swift retribution overtakes the guilty party.—576.

The Alcoholic Doctor.—A tragic portrayal of the evils resulting from the acts of an intoxicated physician.—756.

For the Motherland.—The daughter of a general marries the leader of a band of smugglers, whom the father captures, and when he discovers his daughter's dead body he is broken hearted and resigns his command.—633.

Father and Son.—A Russian general causes the execution of an anarchist, whom he afterward discovers to be his own son.—727.

Medieval Episode.—A dramatic story of the middle ages, in which figure Baron de Brie, his daughter, Alicia, and her lover, to whom the Baron objects.—593.

He is the Cousin Who Eats the Truffles.—A comedy in which a dinner party comes to a sudden ending.—527.

Love and the Motherland.—For love of a beautiful girl a Norman monk renounces his vow to become a soldier, proves himself a hero, and marries.—570.

The Paralytic.—Through gratitude for his rescue, the paralytic consents to the marriage of his daughter.—527.
 The Unfaithful Cashier.—767.
 The Artist's Model's Jealousy.
 Drama in the Forest.—The scene is the home of a wood chopper and his wife, where jealousy does its work.—500.
 The Heart of a Mother.—A drama in which the subject being disowned by his wife turns to his mother for sympathy.—360.
 Misfortunes of a Cobbler.—Comic.—290.
 A Convict's Return.—Dramatic.—517.
 The New Servant.—A comedy in which the new servant proves to be the confederate of a burglar whom she aids in burglarizing the house.—500.
 The Ripe Cheese.—The comic experiences of a farmer bringing cheese to market.—407.
 Episode of War.—Pathetic.—500.
 The Pirate's Daughter.—A dramatic portrayal of the rivalry for the hand of the pirates' daughter.—650.
 Indians and Cowboys.—A drama showing an encounter between Indians and cowboys, in which a faithful dog plays an important part.—550.
 A Criminal Invention.—Comic.—445.
 Hero of the Franco-Prussian War.—A dramatic scene of the Franco-Prussian war in which a small boy is rewarded with the Legion of Honor.—414.
 The Magic Games.—A magic subject in which games are played automatically.—350.
 The Train Robbers.—The train robbers are frightened away by the post office clerk's sweetheart, who has hidden in a mail sack.—330.
 Fishing by Dynamite.—The title tells the story.—367.
 The Beggar's Daughter.—A drama showing the kidnaping of the beggar's daughter.—667.
 Tracked by a Dog.—A drama in which the faithful dog causes the arrest of his master's assassin.—634.
 Follow Me and I'll Pay for the Dinner.—The comic experiences of a dupe, who has unknowingly been placarded as per the title.—394.
 Love of Travel.—The adventures of two children bent on seeing the world.—530.
 The Poor School-Ma'am.—A sensational subject portraying the trials of a poor school teacher and her child.—756.
 Lucia di Lammermoor.—The subject of this story, who is rescued from a perilous position, falls in love with her rescuer, but is opposed by her father.—337.
 The Servant Question Solved.—By the use of a certain powder which exerts a magical influence, the work adjusts itself, thus doing away with the need of a servant.—900.
 The Over-Eager Heirs.—An old man feigns death that he may see how his heirs will conduct themselves.—510.
 Tubbie's Terrible Troubles.—A comical portrayal of the trials of a fat man.—520.
 I want a Moustache.—A comical demonstration of the efficacy of a magic powder.—297.

The Blind Child's Dog.—A pathetic story in which a blind child is kidnapped and made to beg.—350.
 The Good Vicar.—Tragic.—400.
 A Widow to Console.—A comical portrayal of the embarrassing situation of the would-be admirers of a young widow.—200.
 A Good Excuse.—A comedy in which the husband, feigning sickness, induces a friend to take his place, with dire results.—200.
 Prascovia.—The pathetic story of a Russian girl, who by her bravery secures the pardon of her father.—March 12.—440.
 Giordano Bruno.—A subject showing the punishment of a monk for his radical ideas. March 13.—970.
 A Story of the Boer War.—A drama involving a duel between the rivals for the hand of beautiful Wilhelmina, in which the true lover is successful. March 8.—737.
 Love Letters.—A comical demonstration of the result of misplaced affections.—460.
 Toward the North Pole.—A film, showing scenes in the Arctic Ocean, Hammerfest and various other parts of the world, ending with a view of the midnight sun.
 Mahon Lescant.—A dramatic story of rivalry for the hand of a beautiful young lady.—750.

INTERNATIONAL PROJECTING AND PRODUCING COMPANY.

An Old Grumbler at the Magicians.—March 22.—437.
 The Runaway Dog.—March 22.—335.
 A Man Who Knows How to Whistle.—March 22.—327.
 Son-in-Law and Mother-in-Law.—March 22.—550.
 Compassion.—March 22.—677.
 A Wild Goose Chase.—March 22.—367.
 United by Misfortune.—March 22.—625.
 When the Stormy Winds Blow.—March 22.—288.
 The Fairy Sword.—March 22.—776.
 Jack Has no Clothes.—March 22.—564.
 The Norseman.—March 22.—851.
 Galley Slaves.—Pineschie Italian.
 Drama Amongst the Fishermen.—Itala, 583.
 Romance of a Dairy Maid.—March 5.—487.
 Hurricane of Love.—Itala.—653.
 Devotion and Its Reward.—Deloin. March 16.—586.
 Kids Jest.—Deloin.—635.
 Child's Vision.—Deloin. March 19.—454.
 Tramps' Defense.—Deloin.—366.
 Cross of Honor.—Deloin, March 23.
 Gift.—Deloin.
 Taming of a Shrew.—Film Importing and Trading Company. March 17.—619.
 Story of a Life.—Film Importing and Trading Company.—780.
 Henpecked.—Williams, Brown and Earle.—320.
 Tricky Convict and Magic Cap.—Williams, Brown and Earle.—440.
 Inauguration of Taft.—2,000.

Among the Picture Theaters

NEW INCORPORATIONS.

DOVER, DEL.—Articles of incorporation have been filed for the Flat Iron Company of Baltimore, with a capital stock of \$30,000; incorporators, Charles Shunt, Harry Hechheimer of this city, and Ralph C. Lupton of Wilmington. It is the purpose of the company to conduct moving picture theaters.
 PEORIA, ILL.—Articles of incorporation have been filed for the Seaver Amusement Company, with a capital stock of \$15,000, by Vernon C. Seaver, Dee Robinson and Andrew Talbot.
 CHICAGO, ILL.—The Duncan Clark Amusement Company has been incorporated with a capital stock of \$2,500, by R. C. Dunning, Harry C. Levinson, Garrison Graworg.
 INDIANAPOLIS, IND.—The Wonderland Amusement Company has been incorporated; capital stock \$72,000; directors, E. L. Fisher, Frank M. Talbot, A. Lehman.
 CHICAGO, ILL.—The Criterion Theater Company has been incorporated with a capital stock of \$6,000. The incorporators are F. S. Rivers, K. C. Meagher, W. F. Keefe.
 MUNCIE, IND.—The Royal Theater Company has been incorporated with a capital stock of \$2,000 by Lee Shaw, Raiford H. Canan and Warren A. Jackson.
 DAVENPORT, IOWA.—The Elite Theater Company has been incorporated with a capital stock of \$10,000; incorporators, Charles Berkell, L. Philliber, R. Berkell.
 IOWA CITY, IOWA.—The American Amusement Company has been organized by Prof. D. Raymond and Fred Racine to conduct the American Moving Picture Theater in this city.
 LOUISVILLE, KY.—The Jackson Amusement Company has been incorporated with a capital stock of \$1,200 by William Stockhoff, Albert Leonard, Harry A. Franz and Clarence B. McDonald.
 LOUISVILLE, KY.—The Gish Theater Company of Muhlenberg County has filed articles of incorporation with a capital stock of \$500; incorporators, S. J. Gish, E. M. Gish, and others.
 ST. LOUIS, MO.—The Biddle Amusement Company has been incorporated with a capital stock of \$2,500 by Jacob Krause, Harry Sadek, Joseph Krause.
 COLUMBIA, MO.—A company is being organized by H. K. Blakeslee, Savannah, Mo.; Osmer Edgar, St. Louis; Louis Skidmore, Skidmore, Mo.; George Means, Columbia, Mo.; Harvey McIntire, Hopkins, Mo., to operate a five-cent theater for negroes.
 HELENA, MONT.—Articles of incorporation have been filed for the Bridger Opera House Company, with a capital stock of \$5,000; incorporators, G. G. Hough and others.
 GREAT FALLS, MONT.—The Shattuck-Hindley Company has been incorporated with a capital stock of \$10,000; incorporators, John E. Shattuck, P. I. Hindley and Phoebe A. Wysong.
 NEW YORK, N. Y.—The Terra-Marine Amusement Company has been incorporated with a capital stock of \$200,000 by Ernest W. Cushing and Frederick B. Merkle, 220 Broadway; Solomon Collier, 5 Beekman street.
 BROOKLYN, N. Y.—The Bristol Amusement Company has been incorporated with a capital stock of \$10,000 by George H. Bristol, 100 Elkton street; C. R. Nims, 763 Hancock street; H. W. Johnston, 484 Decatur street.

BROOKLYN, N. Y.—The Crystal Palace Amusement Company has been incorporated with a capital stock of \$5,000; incorporators, J. O. Barrington, 72½ Norman avenue; Henry C. Barrington, 101 Norman avenue; George W. Hovell, 128 Eckford street.
 BROOKLYN, N. Y.—The Alpha Amusement Company has been incorporated with a capital stock of \$5,000. The incorporators are Ernest A. Reinhart and Philip F. Reinhart, 658 Broadway; Thomas E. Willard, 367 Fulton street.
 NORWOOD, OHIO.—The Norwood Amusement Company has been incorporated with a capital stock of \$10,000; incorporators, Arthur Erdman, Harry Gordon, Joseph Erdman, Harold O. Kapp, H. C. Bolsinger.
 CINCINNATI, OHIO.—The McMahon & Jackson Company has been incorporated with a capital stock of \$10,000 to conduct moving picture shows; incorporators, Lorella Jackson, Isaac W. McMahon, Jerome M. Jackson, Ruby McMahon.
 TOLEDO, OHIO.—The United States Amusement Company has been incorporated by Henry Broc, Buffalo; John O. Hooley, manager Burt's Theater, Toledo; A. A. Gotschell and H. E. Smith of the Toledo Film Exchange, and William Allen of the Comique Theater, Detroit.
 BLADENBURG, S. C.—The Bladensburg Opera House Company has been incorporated with a capital stock of \$2,500 by E. L. Wolfe, S. C. Horn, E. L. McKee, T. J. Porterfield.
 SALT LAKE CITY, UTAH.—The Luna Theater Company has been incorporated with the following officers: President, Max Florence; vice-president, W. E. Sipe; secretary-treasurer, Louis Marcus; capital stock, \$10,000.
 ROANOKE, VA.—The National Amusement Company has been incorporated with the following officers: President, J. H. Kidd; vice-president, G. C. Parsons. Capital stock, \$1,500 to \$15,000.
 APPALACHIA, VA.—The Corinthian Company has been incorporated with a capital stock of \$4,000. The officers are as follows: President, G. H. Hunt; secretary and treasurer, George L. Bremmer.
 LYNCHBURG, VA.—The Monarch Amusement Company has been incorporated with a capital stock of \$15,000 maximum, \$2,000 minimum. The officers are: President, J. B. Lee; vice-president, A. A. McClure; secretary and treasurer, E. P. Cromwell.

INDUSTRIAL ITEMS.

DOVER, DEL.—Articles of incorporation have been filed for the Pittsburgh Calcium Light and Film Company of Pittsburgh, Pa., with a capital stock of \$100,000; incorporators, Richard A. Rowland, James B. Clark, Joseph A. Langfitt, all of Pittsburgh.
 CHICAGO, ILL.—The Chicago Witching Waves Company has been incorporated with a capital stock of \$35,000 to buy, sell, and operate amusement devices; incorporators, Ralph N. Ballou, John M. Myers, Walter K. Miller.
 CHICAGO, ILL.—The Anti-Trust Film Company has been incorporated with a capital stock of \$2,500 by Rudolph Frankenstein, Thomas J. Lynch and Luke H. Mithen.
 PORTLAND, MAINE.—The Dressler Graphoview Corporation has been incorporated with a capital stock of \$1,200,000, with officers as follows: President, C. E. Eaton; treasurer, T. L. Croteau.

PORTLAND, MAINE.—The Universal Film and Projecting Company has been incorporated with a capital stock of \$200,000 and the following officers: President, Clarence E. Eaton; treasurer, T. L. Croteau, all of Portland.

PORTLAND, MAINE.—The International Projecting and Producing Company has been incorporated with a capital stock of \$5,000.

DETROIT, MICH.—The Detroit Film Exchange has been reorganized and incorporated under the name of the American Motion Picture Company, with a capital stock of \$100,000.

NEW YORK, N. Y.—The Improved Film Supply Company has been incorporated with a capital stock of \$10,000 by Samuel Marcusson, 197 Stanton street; Morris D. Bohrer, 2 Avenue D.; Leon Marcusson, 197 Stanton street.

BROOKLYN, N. Y.—The New York Motion Picture Company has been incorporated with a capital stock of \$10,000 by William E. Pearce, Lucy Constable, Jennie Stafford, 806 Broadway, Brooklyn.

SYRACUSE, N. Y.—The Mullin Film Service Company has been incorporated with a capital stock of \$10,000; incorporators, Jay M. Mullin and H. K. Sanborn, Syracuse; Joseph H. Nutting, Watertown.

BROOKLYN, N. Y.—The Empire Film Company has been incorporated with a capital stock of \$5,000. The incorporators are Adam Kessel Jr., and Katherine M. Kessel, 867 Jefferson avenue; Frank Bunham, 942 Bedford avenue, all of Brooklyn.

NEW THEATERS.

HOT SPRINGS, ARK.—The Palace of Illusions has been opened at 821 Central avenue by Messrs Banks and Judkins.

FT. SMITH, ARK.—The Majestic theater has been opened as a moving picture house.

BATESVILLE, ARK.—J. A. Tapley and Geo. Allen will engage in the moving picture business in this place and at Newport.

BIRMINGHAM, ALA.—Manager Woodford of the Gem theater is making arrangements to conduct an immense airdome or summer theater.

PHOENIX, ARIZ.—A. H. Reeves and G. L. Wood are constructing a new Airdome theater, which will be ready for occupancy about April 1.

COLORADO CITY, COLO.—The Idle Hour picture theater has been opened in this city.

BRIDGEPORT, CONN.—The Imperial, the largest picture theater in the city, has been opened.

ATLANTA, GA.—The Howard Amusement Company will open the Alcazar, a motion picture theater, 96 Peachtree street, the first of April.

CALDWELL, IDAHO.—Alexander and Tchumy, of the Magic theater of this city, and Mrs. Henrietta Leiter and Ed Ford, of the Unique, will open a moving picture theater at Emmett.

CONWAY, ARK.—J. H. Pence and Roy Rogers have opened a new picture theater.

FT. SMITH, ARK.—The Majestic, a picture theater, has been opened at 12 North Seventh street under the supervision of the New York Cameraphone company.

MACON, GA.—The Palace Theater, Cherry street, has been opened as a picture theater under the management of J. B. Melton.

SAVANNAH, GA.—Paul Conida is organizing a stock company for the purpose of erecting a roof garden at 135 Bull street for high-class vaudeville and moving pictures.

ATLANTA, GA.—The Posey, a handsome new picture theater, has been opened at 79 Peachtree street under the supervision of the Posey Amusement company, with O. D. Posey, president; Edwin C. Dawson, vice-president, and George B. Crater, secretary-treasurer. This company also operates the Elite.

CHICAGO, ILL.—A new theater will be erected at 379-381 North avenue by the Jones, Linick and Schaefer company.

URBANA, ILL.—W. E. Gallivan has opened a moving picture show at 106 Main street.

TUSCOLA, ILL.—Ed Martin, of Rantoul, and G. H. Miller, of Ross-ville, have opened a picture theater.

PEORIA, ILL.—The Princess theater, 229 South Adams street, has been opened by Vernon C. Seaver. It will be devoted to vaudeville and moving pictures.

PRINCETON, ILL.—R. A. Healy, proprietor of the Crystal theater, will open another picture theater.

STERLING, ILL.—Adolph Loux will open a picture theater on West Third street.

BLUFF, ILL.—R. W. Harkins has opened a moving picture show in this city.

AURORA, ILL.—C. F. Richardson has opened a penny arcade at 115 Main street.

METROPOLIS, ILL.—The Metropolis Amusement Company has opened a moving picture show in this place.

NEWARK, N. J.—Mr. Charles Sheerer is the promoter of the new picture theater to be erected in Market street.

UTICA, N. Y.—The Hippodrome, planned to be the largest moving picture theater in the city, will be ready for occupancy about March 1.

NIAGARA FALLS, N. Y.—Harris Lumberg, manager of the International Theater, and Augustus G. Porter will erect a new vaudeville house at 36 Falls street, at a cost of \$20,000.

CHARLOTTE, N. C.—The Alamo, a high-class family vaudeville and moving picture house, has been opened in this city by the Greater Charlotte Amusement Company.

SALEM, N. C.—G. C. Persons of Lynchburg, Va., will open a new moving picture theater in this city.

WARREN, OHIO.—Eugene Porter has opened a new picture theater in Main street.

HAMILTON, OHIO.—A moving picture show will be opened at 215 Court street by the Star Theater Company, which has been formed to operate moving picture shows in this city. L. J. Wittman and J. W. Doerfler, managers.

LOGAN, OHIO.—Mr. Fred Stiers has opened a moving picture show in the opera house.

TOLEDO, OHIO.—Harry Bernstein of Cleveland will open a vaudeville and moving picture theater on Canton street, near Cherry.

UPPER SANDUSKY, OHIO.—The Star electric theater was recently opened by George Fisher.

LISBON, OHIO.—F. P. Burbick has installed a new picture theater.

CINCINNATI, OHIO.—Mr. I. Martin has been granted a permit to erect a moving picture theater in McMillan street, at a cost of \$20,000.

DAYTON, OHIO.—The first moving picture show to be established in South Park will be opened by the South Park Theater Company.

HAMILTON, OHIO.—John H. Bromhaul of Richmond, Ind., and John A. Schwolm of Dayton, owners of a number of moving picture shows in different cities, will open an amusement house in this city.

YOUNGSTOWN, OHIO.—Eugene Porter, former proprietor of the Edisonia theater, will re-engage in the picture theater business.

STERLING, ILL.—The Gem, a new picture theater, has been opened on West Third street.

AURORA, ILL.—John Lackner will open a picture theater at 11 South Broadway. Mr. Lackner also owns the Princess theater on North Broadway.

MONMOUTH, ILL.—The McQuown skating rink has been leased by Robert Lytle and Will Lytle, who will open a picture theater therein.

SPRINGFIELD, ILL.—Building Commissioner Charles Morgan has issued a permit for a theater at 214 South Sixth street and two to be located in East Washington street, between Fourth and Fifth street.

AURORA, ILL.—The Palace, a handsome new picture theater, has been opened on Broadway by Frank Thielen.

SPRINGFIELD, ILL.—William Childs has opened a picture show at 520 East Monroe street.

SOUTH BEND, IND.—The National picture theater has been opened at Michigan and Wayne streets, under the supervision of Michael Mancini.

BEDFORD, IND.—Messrs. Stanley Murray and A. Conrad of this city will conduct a picture theater show.

BLUFFTON, IND.—Harry Travis and Charles Angel will conduct the Wonderland, a picture theater, in this city.

LAFORTE, IND.—The Larson-Daniels company will open a picture theater in Lay's hall.

HAMMOND, IND.—The Bijou theater has been opened in this city by Messrs Freels and Craick.

MISHAWAKA, IND.—The Century, a motion picture and vaudeville theater, has been opened here.

VALPARAISO, IND.—The Pastime, a moving picture show, has been opened by Herman Clausen on West Main street.

GARY, IND.—The Majestic has been opened as picture and vaudeville house.

MINERAL, KANS.—Messrs. Gurbin and Mulyneaux, of Parsons, have opened a moving picture theater in this place.

LEAVENWORTH, KANS.—Ed Lamson, proprietor of the Palm and Fern theater, has requested permission of the board of commissioners to erect a summer theater on Shawnee street.

WICHITA, KANS.—A vaudeville theater will be erected in Wonderland park.

WINFIELD, KANS.—A. J. Pettit will reopen the Auditorium rink as a summer theater.

LA HARPE, KANS.—W. Plew and H. M. Cline will open a picture theater in this place.

EMPORIA, KANS.—G. S. Condrey, of Kansas City, has leased the building at 14 West Sixth avenue and will open a picture theater.

LOUISVILLE, KY.—The Lyric, a new picture theater, has been opened at Nineteenth and Market streets.

LAWRENCEBURG, KY.—The Lawrenceburg theater has been opened as a moving picture theater by George Speith of Louisville.

DOVER, MAINE.—The Gem, a new picture theater, will be opened under the supervision of Ralph H. Vaughan, Norman Fowler and Ralph C. Jack.

BALTIMORE, MD.—The Gilmor Amusement Company will erect a building at 314 North Gilmor street to be used as a picture theater.

BALTIMORE, MD.—A moving picture theater will be erected by the Theatorium, a Delaware concern, of which Samuel Buckman is president; Harry E. Jenkins, treasurer and general manager, at North avenue and Charles street.

BALTIMORE, MD.—A picture theater will be erected at 2110 East Monument street for E. Potts.

BALTIMORE, MD.—Messrs Edward T. Bates and Harry Morstein will erect a moving picture parlor at 666 West Lexington street.

BALTIMORE, MD.—George C. Wilson, Tyrone, Pa., has purchased the building at 418 East Baltimore street to be used as a vaudeville and picture theater.

BALTIMORE, MD.—The Eastern theater will be erected on Eastern avenue, near Seventh street, Highlandtown, by the Baltimore Amusement Company.

BALTIMORE, MD.—H. A. Fitzjarrell has purchased the Dime Savings Bank, 28 East Lexington street, to be used as a picture parlor.

BALTIMORE, MD.—M. Friedman will open a picture theater at 926 West Baltimore street.

DOWAGIAC, MICH.—Frank Ritchie will conduct a picture theater in this place.

GRAND RAPIDS, MINN.—W. W. Lawler, Duluth, has opened a picture show in this place.

WILLMAR, MINN.—J. C. Forsberg has leased the Willmar opera house and will conduct the same as a vaudeville and picture theater.

CROOKSTON, MINN.—The Auditorium, under new management, has been converted into a vaudeville and moving picture house.

WORCESTER, MASS.—August P. Thibault will open a picture theater in Continental hall.

MISSOULA, MONT.—The Grand theater has been rebuilt and will be conducted as a high-class vaudeville house under the management of Messrs. Simons and Stephens.

INDEPENDENCE, MO.—S. H. Landy, formerly of Kansas City, has opened a moving picture theater in this city.

DOVER, N. H.—M. F. Gallagher, who conducts a picture theater in Manchester, is erecting a similar house in this city, to be ready about May 1.

WINSTON-SALEM, N. C.—The Lyric, a new picture theater, has been opened on Fourth street by M. E. Samreth, of Roanoke, Va.

WINSTON-SALEM, N. C.—The Gem, a picture house, has been opened at 435 Liberty street.

SALINA, KANS.—The Salina Amusement Company has opened a new theater on East Iron street.

COSHOCOTON, OHIO.—A new electric theater, the Casino, will be opened by Schreiber Brothers, of Zanesville, about April 1.

SYRACUSE, N. Y.—The Antique, a new picture theater, has been opened at 476 South Salina street.

BUFFALO, N. Y.—W. Bielanski, 735 Fillmore avenue, will erect a new picture theater.

SYRACUSE, N. Y.—Cahill Brothers will conduct a picture theater at 136 East Genesee street.

SYRACUSE, N. Y.—Fitzer & Isaacs will conduct a picture house at 224 North Salina street.

JAMESTOWN, N. Y.—The Lyric has been opened with Harry Deardorff as manager. William Carbaugh, who has been operating in the Bijou at Piqua, Ohio, is now in charge of the projecting machine.

TRENTON, N. J.—Frank Thomann has opened a moving picture show at 1063 South Broad street.

TRENTON, N. J.—Harry Rosenblatt will conduct a picture theater at 565 North Clinton avenue.

COSHOCOTON, OHIO.—The Casino Talking Picture house will be opened in the Lorenx building.

RICHWOOD, OHIO.—The Wonderland theater has been opened by Messrs. John A. Rausch and Abe Stinson.

MINGO, OHIO.—The Wonderland Amusement Company will conduct a nickel theater.

HILLSBORO, OHIO.—The Orpheum has been opened in the Stabler-Muntz building, under the management of N. E. Chaney and Joseph Stabler.

HAMILTON, OHIO.—McCarthy & Ward have awarded a contract for the construction of their new \$25,000 moving picture theater.

DEFAANCE, OHIO.—The Elite has been opened, also the Majestic, the latter under the management of H. H. Hughes.

BRADNER, OHIO.—A. A. Stiger will install another picture show in the DeForest building.

PHILADELPHIA, PA.—A syndicate headed by George H. Earle, will construct a \$75,000 picture theater at 913 Market street.

PHILADELPHIA, PA.—S. Lubin, the moving picture manufacturer, exhibitor and promoter, will erect a \$120,000 theater at 915-917 Market street for picture and vaudeville purposes.

HAZLETON, PA.—John Powell, manager of the Lyric theater, will conduct a picture theater in Seigfried.

PHILADELPHIA, PA.—Walter C. Powlton has formed a company to erect a moving picture house on Twenty-ninth street below Fletcher.

STELTON, PA.—The Standard Moving Picture theater has been opened in this place.

PHILADELPHIA, PA.—Another moving picture theater known as the Liberty Auditorium has been opened on Columbia avenue under the management of J. Fred Zimmerman and Richard McFarland.

PHILADELPHIA, PA.—The Unique, a moving picture and vaudeville house, has been opened at 1217-1221 Market street under the management of D. Hall.

WILLIAMSPORT, PA.—John E. Forney will erect an amusement palace at 115-117 Pine street at a cost of \$15,000 for moving pictures and other amusements.

SPARTANBURG, S. C.—Edney Ridge will open the new electric theater at 143 North Church street.

KNOXVILLE, TENN.—The New Bijou theater has been opened at the corner of Gay street and Cumberland avenue.

MEMPHIS, TENN.—The Olson & Lesh Construction Company will at once begin the construction of the Luna Dome theater at Madison avenue and Fourth street.

EL PASO, TEX.—E. M. Skinner of San Francisco has been granted a permit to erect a summer theater at the corner of Texas and Stanton streets.

WACO, TEX.—The Dixie theater has been opened at 407 Austin street.

MIDDLEBURY, VT.—The moving picture show Dreamland has been opened in this city.

RUTLAND, VT.—The Colonial moving picture show has been opened in the Lincoln-Fuller block.

LYNCHBURG, VA.—A moving picture show has been opened by C. S. Reams.

RICHMOND, VA.—The Board of Fire Commissioners recently issued a permit for a moving picture show to J. J. Sandy and George Nicholas, to be located at 1007 North First street.

DANVILLE, VA.—The Rex, a moving picture show, has been opened.

PULLMAN, WASH.—A picture theater has been opened in the Mott building by Will Minor.

MILWAUKEE, WIS.—Herrman Fehr and Frank Trotman have leased the building at 381 Grove street for a picture theater.

BURLINGTON, WIS.—Ed Westberg of the Crystal theater will open a picture theater in Racine.

APPLETON, WIS.—Charles Staehle, formerly of this place, will conduct a picture theater at Merrill.

CHEYENNE, WYO.—The Orpheum has been opened under the management of C. L. Hogle, as a moving picture theater.

GREENSBORO, N. C.—T. J. McAdoo has opened a moving picture and vaudeville house in Meese's hall.

CASSPOLIS, MICH.—Grant S. Boice, formerly of Elkhart, Ind., has opened the Vaudeette in this city.

HUBBARD, OHIO.—Joseph Mandelin will conduct a five-cent theater in this place.

MANITOWOC, WIS.—The Crystal theater has been opened as a vaudeville and picture show house.

NEW ORLEANS, LA.—The Royal theater has been opened at the corner of Royal and Iberville streets, under the management of Dinstuhl & Moller.

MISCELLANEOUS.

WINNIPEG, MAN., CAN.—The Elite theater on Portage avenue has been leased by John McDonald.

LONGMONT, COLO.—The Dreamland theater has been purchased by C. N. Schorley of Fort Morgan.

COLORADO SPRINGS, COLO.—Henry Lubelski, proprietor of Fairyland theater, North Tejon street, has purchased the Majestic theater at Pueblo, and will put on vaudeville in addition to pictures.

HARTFORD, CONN.—The show business conducted under the name of the Imperial Moving Picture Company, has been purchased by Dion and Lambert Brothers, Baltic, Conn.

AMERICUS, GA.—The Majestic theater, which has been closed, will reopen about May 1, after making many improvements.

MACON, GA.—The Palace theater, on Cherry street, is undergoing improvements.

ATLANTA, GA.—The Orpheum theater has been purchased by Jake Wells, who is connected with the Lyric and Bijou theaters, and he will reopen the Casino at Ponce de Leon in May.

MOSCOW, IDAHO.—W. F. Myrick has purchased the Crystal theater, the oldest picture show in the city.

MOMENCE, ILL.—Frank Frazer has purchased the Theatorium, a moving picture and vaudeville house in Momence.

BOISE, IDAHO.—The Star picture theater has been purchased by Ellis & Co. of Pendleton, Oregon, who will remodel and improve it.

MT. CARROLL, ILL.—The Grand electric theater has been reopened after extensive improvements.

MASON CITY, IOWA.—Hugh Scammon and Frank Craven have purchased a picture and vaudeville theater at Eau Claire, Wis.

MCCOOK, NEB.—The Pastime theater of this city has been purchased by J. H. Snyder.

FT. WAYNE, IND.—The Lyric theater has been reopened under the management of Fred W. Hartman of Danville, Ill.

DUBUQUE, IOWA.—A new picture machine has been installed in the Casino.

PEKIN, ILL.—The Dreamland electric theater has been purchased by D. C. McClellan and O. W. McClellan, who will remodel and improve it.

CHICAGO.—The former owner, will open a picture theater in Chicago.

PONTIAC, ILL.—The Scenic theater, the oldest picture theater in the city, has been purchased by Verne Atkins.

NORMAL, ILL.—The Nicklette, a picture theater formerly conducted by J. W. Coup, is now operated by Wm. Edwards, Bloomington, Ill.

LACON, ILL.—A picture theater has been opened in the McMurtrie block by Mr. Earl of Plano, Ill.

PEKIN, ILL.—The Unique theater has been purchased by Fred Pitts and the Vaudeette by L. C. Woodrow.

ROCKFORD, ILL.—Stock in the Orpheum vaudeville theater to the amount of \$13,000 has been purchased by a number of Rockford men, including Fred E. Sterling, Frank J. O'Brien, W. H. Ziack, W. H. Williams, A. McGregor Huffman and Fred E. Carpenter. The company was incorporated about a year ago with \$40,000 capital.

CHILLICOTHE, ILL.—D. Mekeel, proprietor of the Union hotel, has purchased the Orpheum theater at Henry for his son, J. W. Mekeel.

SOUTH BEND, IND.—Henry Kraker will enlarge the Electric theater on North Main street, having the same ready for occupancy about April 10.

FT. WAYNE, IND.—The Lyric theater will be opened as a moving picture show under the management of Fred W. Hartman, Danville, Ill.

HARTFORD CITY, IND.—Mr. J. Carpenter has purchased the Arcade and will inaugurate a season of high-class vaudeville, as well as moving pictures.

FORT WAYNE, IND.—The Fairy theater will be reopened after being remodeled and beautified.

PORTLAND, IND.—The Theatorium will be improved.

DELPHI, IND.—O. R. McCall of Monticello, has purchased the Bijou at this place.

ST. LOUIS, MO.—F. L. Wirick has purchased the Kluff theater, which he will remodel, and change the name to the Majestic. Mr. Wirick also owns the Olympic theater.

SHENANDOAH, IOWA.—Ed Ray has purchased the interest of W. R. Beeson in the Orpheum theater and the firm will hereafter be Hoover & Ray.

PERRY, IOWA.—Manager Monroe, of the Lyric Theater, will add vaudeville to his moving picture show.

KEOKUK, IOWA.—Manager C. H. Dodge will install the Cameraphone in his picture theater.

PARSONS, KANS.—The Gem Motion Picture theater has been purchased by a syndicate from Coffeyville, Kans., of which J. J. Marsteller is local manager.

LOUISVILLE, KY.—The Avenue theater will introduce high-grade vaudeville and moving pictures.

LEXINGTON, KY.—The Blue Grass moving picture theater on West Main street has been purchased by Ernest L. Langston.

LOUISVILLE, KY.—John B. Simon, of this city, has been appointed general manager of the local branch of the O. T. Crawford Film Exchange, of St. Louis.

PINEVILLE, KY.—The Rink Amusement Company will open a moving picture show in the rink.

BALTIMORE, MD.—Pearce and Scheck, proprietors of a number of theatrical enterprises, have purchased the Leader, a new moving picture theater.

GRAND RAPIDS, MICH.—D. M. Smith has purchased the Idlehour and the Vaudeette, moving picture theaters on Canal street. Mr. Smith is also part owner of the Idea theater and owns two moving picture theaters at Saginaw.

ALPENA, MICH.—Napoleon Ducharme and J. Russell Thompson have purchased the Dreamland theater, which will be remodeled and made thoroughly up-to-date.

MILFORD, MICH.—W. Avery has purchased the picture show formerly owned by L. D. Newton.

KALAMAZOO, MICH.—The Vaudeette theater has been purchased by C. A. Barnes and will be managed by his son, L. C. Barnes, who also has the management of the Bijou Dream.

ROCHESTER, MINN.—The Majestic theater has been reopened.

GRAND RAPIDS, MINN.—Myers and Douglass have remodeled the Unique theater.

LITTLE FALLS, MINN.—The Bijou theater has been purchased by H. M. Hoffman of Decatur, Ind., and H. F. Koop, of Marshall, Mich.

TWO HARBORS, MINN.—C. A. Yernberg has purchased the Star theater.

DULUTH, MINN.—The Model theater at 522 Tower avenue has recently changed hands and is now under the management of B. T. Butler.

MOBERLY, MO.—Plans are under way to convert the Frolic theater into a vaudeville house.

KANSAS CITY, MO.—The National theater, Grand avenue, has been leased to the Cameraphone company.

SEDALIA, MO.—The Bell-Oldendorf-Ballard Airdome company will erect an airdome.

SPRINGFIELD, MO.—The Majestic, 305 South street, will change its location and put in one of the best equipped picture shows in the southwest, with the Cameraphone as a special feature.

HATTIESBURG, MISS.—The Keno Electric Theater has been purchased by C. K. Russ and Herbert A. Hemphill.

MISSOULA, MONT.—C. A. Harnois, manager of the Union theater, announces it will be opened as a vaudeville show.

KALISPELL, MONT.—The Oriental Theater has been purchased by a Mr. Middlecroft, of Des Moines, Iowa.

GRAND ISLAND, NEB.—W. A. Hausman has purchased the Lyric, which will be operated as a moving picture and vaudeville house.

HUMBOLDT, NEB.—The Crystal theater has been sold to Messrs. Moore of Omaha.

NEWARK, N. J.—Emil Hofman recently presented a new form of musical entertainment at Proctor's Park Place theater, called an "operablogue," consisting of the presentation of the entire opera of Faust in moving pictures and the rendition of all the important grand opera singers through the electric auxetophone.

TRENTON, N. J.—The State Street theater has changed bands, now being in charge of Edward A. Stuffer, William M. Drake and Edwin Elroy, who have a chain of theaters between Boston and Pittsburg. Moving pictures and vaudeville will be introduced.

CORNING, N. Y.—C. G. Abernethy has purchased an interest in the Dreamland theater, and Benjamin Benson will succeed the firm of Campbell and Benson at the Bijou.

CORTLAND, N. Y.—The Star theater has been purchased by Jack Dunn.

BOWLING GREEN, OHIO.—The Princess theater has been purchased by J. D. Stockham and Frank Patterson.

SALEM, OHIO.—The Nickelodeon theater has been purchased by S. C. Chisholm.

CINCINNATI, OHIO.—The Heuck theater, a popular playhouse, will be devoted to moving pictures.

WASHINGTON C. H., OHIO.—B. F. Leland has disposed of the Palace theater to a Mr. Merrill, of Cincinnati. R. H. Colman will assist in the management of the place.

NORWALK, OHIO.—The Globe theater has changed hands, having been taken over by a Mr. Bogart of Norwalk.

MANCHESTER, OHIO.—The moving picture theater has been purchased by Martin Lang, Wm. Bailey and Shirley Connell.

NEWARK, OHIO.—The Grand picture theater has been purchased by William J. Ferry and Mr. and Mrs. Charles P. Ferry.

PORTSMOUTH, OHIO.—Manager Potts will conduct the Majestic theater as a moving picture theater.

HAZLETON, PA.—The Lyric, a moving picture theater, has been purchased by Krapf Brothers.

PITTSBURG, PA.—The Penn Amusement Company will conduct the Blaney's Empire theater as a vaudeville house.

PHILADELPHIA, PA.—The Standard theater, 1134 South street, has been purchased by a New York syndicate headed by S. A. Horowitz, who will conduct it as a moving picture and vaudeville house.

MONTPELIER, VT.—The Palace theater has passed into the hands of W. J. Fisher, who will be the manager, John F. Dobbs and L. N. Wood.

HILLYARD, WASH.—The Crystal theater has been leased by Harry Kingston, who will convert it into a vaudeville and moving picture house.

PASCO, WASH.—W. H. Patterson, manager of the Lyric theater, will add vaudeville.

SPOKANE, WASH.—Alton Tredick, owner of the Star moving picture theater, corner Wall street and Main avenue, has purchased the Novelty theater and will conduct a high-class picture show.

BERLIN, WIS.—Wonderland, the original picture theater of this city, has been purchased by Fred Belcher and Ray Luther, who will make improvements.

TOMAH, WIS.—The Majestic Vaudeville, a moving picture theater, has been purchased by Dud Cheney and Gus Bronson.

SPARTA, WIS.—The Palace theater in this place has been purchased by Theo. Gusch, of Tomah.

MARSHFIELD, WIS.—The Unique picture theater has changed hands.

UPPER SANDUSKY, OHIO.—A picture show has been opened by Ed McLaughlin.

MARIETTA, OHIO.—A new picture theater has been opened by Earl Willis and Ray Hammett on Putnam street.

WASHINGTON, OHIO.—A picture show has been opened on Main street by Frank Murphy.

PHILADELPHIA, PA.—A syndicate headed by Magistrate John J. Grellis will construct a building at 29th and York streets to be used as a picture theater.

WILLIAMSPORT, PA.—Messrs. Gorman and Keyte will erect a new picture theater on West Fourth street at an estimated cost of \$8,000.

ALLENTOWN, PA.—Nathan and Schattenstein have opened their Star Moving Picture Theater at Third and Hamilton streets.

MILBANK, S. D.—The Ideal, a moving picture house, will be opened by W. C. Miller.

CHATTANOOGA, TENN.—F. M. Catron and Will S. Albert, manager of the Orpheum theater, are perfecting arrangements for the erection of a large hippodrome or open-air theater, with a capacity of from 2,000 to 2,500.

HALLETTSVILLE, TEX.—The opera house has been leased for the purpose of installing a picture show.

HOUSTON, TEX.—The Crystal, a moving picture theater, was recently opened to the public.

SALT LAKE CITY, UTAH.—The Luna, East Third South street, was recently opened.

RICHMOND, VA.—The Theatro, Fifth and Broad streets, and the Rex, Seventh and Broad streets, have been opened as picture theaters.

PHOEBUS, VA.—The Johnson vaudeville and moving picture theater has been opened in this place.

MARTIN'S FERRY, W. VA.—T. P. Miller has installed a nickelodeon in this place.

MARINETTE, WIS.—The Lyric theater has been opened by the Lyric Theater Company as a vaudeville and moving picture house.

MISCELLANEOUS.

PHOENIX, ARIZ.—A. H. Reeves has purchased the People's theater and will conduct it under the name of the New Electric.

BOULDER, COLO.—A. J. Braden has purchased the Empire theater in this city.

TAMPA, FLA.—Burgert and Ratliff, owners of the Orpheum and Pathe theaters, as well as other theaters in this state, have purchased an interest in the Gem theater. The name will be changed to the Sans Souci.

FITZGERALD, GA.—R. S. Benjamin and J. C. Swafford have reopened the Scenic, a new moving picture theater.

ATHENS, GA.—The Crystal theater and Fairyland have been opened under new management.

BATAVIA, ILL.—E. D. Blakeslee has sold his interest in the Gem theater to Joseph Perkins, proprietor of the Empire theater.

BUSHNELL, ILL.—John Clem has purchased the moving picture show owned by John Voll.

ELGIN, ILL.—The Star theater has been converted into a moving picture theater.

MURPHYSBORO, ILL.—Phillips, Werner & Company, proprietors of the Arc moving picture theater, are making extensive improvements in their building.

KEWANEE, ILL.—Mr. and Mrs. C. E. Dutro have purchased the Dreamland theater and will install a new moving picture machine.

SPRINGFIELD, ILL.—Albert E. Frank, of the Baker-Moore Moving Picture Company, has assumed charge of that firm's interest in this city.

KANKAKEE, ILL.—W. H. Cadoret, who purchased the La Petite theater in this city, has assumed charge of the place.

KANKAKEE, ILL.—Mr. and Mrs. E. M. Drukker, who recently sold the La Petite theater in this city, have gone to Los Angeles, Cal., where they have another theater.

HOPESTON, ILL.—The Art Emporium has been purchased by Yonkelowitz Brothers, who will give first-class vaudeville, and the best pictures.

PRINCETON, ILL.—The Orpheum theater has been purchased by E. C. Cooke, who is making a number of improvements and has also changed the name to the Majestic.

LOWELL, IND.—S. M. Read has sold his moving picture business in this place to Louis Wood and Ed Brownell.

MONTICELLO, IND.—The Arc Theater, formerly owned by J. C. Shaver, has been purchased by Earl Burns.

PERU, IND.—Chandler and Lipsett have assumed the management of the Palace theater, a moving picture house.

SOUTH BEND, IND.—Henry Kraker has recently enlarged the electric theater at 120 North Main street.

COLUMBUS, IND.—The Orpheum theater was reopened under new management February 15.

MICHIGAN CITY, IND.—The Vaudeville theater, under the management of E. J. Stanton, has become so popular that it has become necessary to remodel and enlarge the seating capacity in order to accommodate the crowds.

SOUTH BEND, IND.—John G. Bershad of Aurora, Ill., has leased the Mishawaka theater for the purpose of conducting a moving picture show.

ATTICA, IND.—D. J. Smith, formerly of this place, recently purchased a moving picture show at Anderson.

NEVADA, IOWA.—J. G. Wallace, of Cedar Rapids recently purchased the Electric theater formerly owned by Messrs. Perrin and Son, of Milwaukee.

NORTHWOOD, IOWA.—The Bijou moving picture theater has been purchased by C. O. Brager and Brother.

LOGANSPOUT, IND.—J. C. Shaver, who recently sold the Arc moving picture show at Monticello to Earl Burns, has purchased the only moving picture show in Logansport.

ONAWA, IOWA.—John J. Rodgers and Edwin Wulff have opened a moving picture show in this place.

KNOXVILLE, IOWA.—The Colonial moving picture palace has recently undergone numerous improvements.

COLFAX, IOWA.—H. W. Robinson has sold his electric theater to Ed Bolivar, who will enlarge the business.

WEBSTER CITY, IOWA.—The Unique theater has been purchased by Fred Martin, who will convert it into a strictly moving picture show.

DUBUQUE, IOWA.—Mr. Jake Rosenthal announces the opening of a new moving picture theater, the fourth under his management in this city.

LOUISVILLE, KY.—Irvin Simon, manager of a chain of moving picture theaters operating under the title of the Princess Amusement Company, has purchased a Gaumont Chronophone, which he will install in one of the theaters under his management.

ATCHISON, KAN.—William DeWeese of Kansas City has leased the Empire theater and will conduct a moving picture show.

PATTERSON, LA.—J. S. Bodin and Charles Laure of Franklin, La., have opened a moving picture theater in this city.

OWOSSO, MICH.—W. F. Cunningham is new owner of the Crystal theater.

KALAMAZOO, MICH.—The Bijou Dream has passed to the direct management of Harry Crull, who will conduct it as a high-grade picture theater.

ALBANY, MO.—The Bon-Ton Theater has been remodeled and reopened as a high-class moving picture house, with Larmer and Davidson as managers.

MOBERLY, MO.—The Bijou Theater has assumed control of the Frolic theater, and both will be conducted under the management of W. L. Gleason.

TEKAMAH, NEB.—The Lyric theater has been purchased by Richard T. Houston.

HAVERLOCK, NEB.—B. W. DeFord and C. H. Hedges have closed a deal for the purchase of the Gem theater and will convert it into a moving picture theater.

GASTONIA, N. C.—The Amusu Moving Picture Theater has been opened by J. Beard, owner and manager.

GREENSBORO, N. C.—The Crystal moving picture theater has been reopened.

WILMINGTON, N. C.—The Le Grand moving picture theater is now under the management of Messrs. L. H. Partin and C. S. Denny.

BISMARCK, N. D.—The Bijou Theater will be reopened April 1.

SALEM, OHIO.—Bert Sinclair and Clarence Casselberry have purchased a half interest in the World moving picture show from C. A. Day.

ZANESVILLE, OHIO.—The Weller Theater will present moving pictures when not occupied by regular theatrical performances.

CINCINNATI, OHIO.—Proprietors of the moving picture shows of this city have formed an organization and have incorporated under the name of the Motion Picture Exhibitors' Association of Cincinnati. The incorporators are W. W. Spaeth, John J. Huss, E. P. Bernardi, T. A. Nolan and Geo. Hill.

YOUNGSTOWN, OHIO.—The Edison moving picture show has changed hands and is now owned by Joseph Wess.

ADA, OHIO.—Harry Vestal is now sole proprietor of the Moving Picture Amusement Palace.

CINCINNATI, OHIO.—The Lyceum Theater has been transformed into a moving picture show.

YOUNGSTOWN, OHIO.—The Gayety vaudeville and moving picture theater has been purchased by William E. Buhl of Pittsburgh and will be operated by Walter Buhl of Pittsburgh, brother of the owner.

WASHINGTON C. H., OHIO.—The Gem vaudeville has been turned into a moving picture show.

OKLAHOMA CITY, OKLA.—M. L. Powell, proprietor of the Olympic Theater, has purchased the Elite Theater and will open it as a moving picture show.

HONESDALE, PA.—F. J. Reynolds and Company have opened a moving picture and vaudeville theater.

HUNTINGDON, PA.—R. H. Garland has retired as manager of the Electric and Bijou theaters, having sold his interest to John Brown, who becomes treasurer of the Huntingdon Amusement Company, operating these two theaters.

SALEM, S. D.—Frank Podratz and Ed Zietlow of Milwaukee have taken charge of the Unique theater, formerly owned by J. A. Dawson.

COLUMBIA, TENN.—N. J. Carter has purchased the Electrical Theater. The same will be remodeled and the name changed to the Orpheum.

MINERAL WELLS, TEX.—The Beach Amusement Company will open an amusement park, vaudeville and general entertainment pavilion in this place about April 1. Geo. W. Weingart is secretary of the company.

ABILENE, TEX.—The Favorite Vaudeville Theater has been opened under the management of Rosamond and Duke.

PORTSMOUTH, VA.—The Pastime Theater will hereafter be under the management of the Duquesne Amusement Supply Company, Inc.

PETERSBURG, VA.—The Virginian and Cockade moving picture houses, conducted by Herman Berhman and J. J. Murphy, were recently sold to L. F. Shepard, who has turned the Virginia into a vaudeville house, while the Cockade will continue as a picture theater.

PETERSBURG, VA.—E. D. McFee has opened up an elaborate studio for the making of moving pictures.

WHEELING, W. VA.—Mohan and Warner have disposed of the Dreamland moving picture show to S. H. Hollingsworth.

BRODHEAD, WIS.—Frank Williams has sold his moving picture show to Bert Stevens.

MARSHFIELD, WIS.—Moving pictures will be added to the attractions at the Adler Opera House, by Manager John P. Adler.

PUERTO PLATA, SAN DOMINGO, HAYTI.—Consul Ralph J. Totten states in the U. S. daily consular reports that the city of Santiago de los Caballeros contemplates the erection of a small hippodrome or pleasure building, to contain a theater, and many other amusement features.

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THE NICKELODEON

Vol. I

CHICAGO, MAY, 1909

No. 5



J. J. Murdock, President of the International Projecting and Producing Company.

PUBLISHED MONTHLY BY
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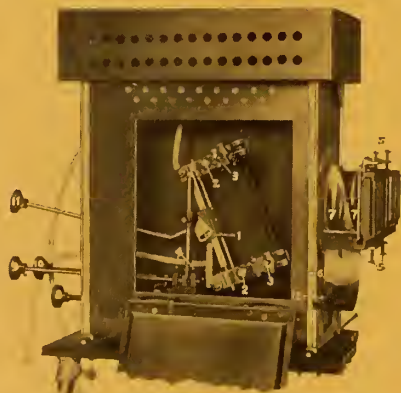
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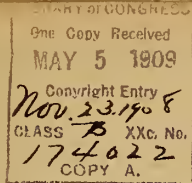
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VOL. I

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CHICAGO, MAY, 1909.

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PICTORIAL POSSIBILITIES IN PICTURES.

THE title of this editorial is also the title of an article by C. H. Claudy in the April number of *Photo Era*. This author has contributed a number of critical essays to the current literature of motography; and his analyses of the art in its present stage, while sometimes severe, always contain food for thought. In this particular article Mr. Claudy criticises the general disregard for art which he claims to find in the average picture film. After pondering the meaning of beauty, and arriving at the conclusion that it is largely an idea, and of no particular standard, he says:

Nobody will contend—unless, indeed, it be the manufacturers of moving picture films—that most of such films have much claim to beauty of any kind. They aim to excite the interest, to be funny, to be tragic, to rouse the emotions; but their appeal is seldom, if ever, the appeal of beauty. Nor will any words of mine ever make them so. The field of the moving picture is not that of the satisfaction of the craving for all that is beautiful, any more than the daily paper is intended to satisfy a desire for good literature.

This statement appears to us scarcely logical. The moving picture is, primarily, a photograph; and Mr. Claudy is a photographer. Furthermore, the moving picture is a posed photograph—a studied figure. Photography, as explained in an article on "Art in Moving Pictures," by David S. Hulfish, in another part of this paper, is but the handmaiden of the other arts. If beauty is presented, the photograph,—properly handled technically—must be beautiful.

That too little attention has been paid to the artistic by the film manufacturer must be admitted. But we contend that many really beautiful films have been produced, mostly—to our sorrow be it said—by the foreign producers.

But we read and choose for our homes those daily papers which, in addition to giving all the news and to being clean, present their matter most readably, with the least mistakes of diction, grammar and spelling; and those of us who are one grade above the Hottentot in education and training would patronize those moving picture shows, first, which presented their plays, travel-scenes and storiottes in the most beautiful—pictorial—manner.

Granted; but that is only equivalent to saying that the public patronizes the best shows, buys the best bread, travels on the best road. It is no argument against existing conditions, for there will always be the comparative relation; there will always be a best and a worst, no matter how highly developed an art may become.

The moving picture lacks the perfection of the mechanics of display to such a degree that it can scarcely be said to have any. Since the first machines produced their flickering images some years ago, what improvements have been made? Lighter machines, safer machines, speedier machines, better shutters, better mechanism, better film—to be sure! But still we have flickering pictures, still we have holes in our film and still we run them at speeds all out of proportion with nature. Art may be "an idea seen through a temperament," but if temperament imagines a man nine feet high and with blue ears we wouldn't admire the picture! So we cannot admire men running so fast that their legs are a streak, or automobiles whizzing about corners at speeds which controvert the law of gravity.

The very first thing to do is to get some new ideas in moving picture machinery. Nor are they far to seek. The principles

are sufficiently well known—it is the commercial seeking after the harvest now in hand which prevents the realization of the dreams of those who see, asleep, their moving pictures at a steady speed, flickerless, holeless—perfect.

Here is a real technical criticism, and it deserves consideration. But we fear that Mr. Claudy has based his comment on the film run as a "supper-show" by some variety house. We do not now see these things in our prosperous picture shows.

True, we still have holes in our films, but not because other feed systems have not been experimented with. There are machines which will run unperforated film, and run it well; but that the pictures so projected show any improvement over the standard perforated film cannot be claimed by those who have studied both methods. At present there are difficulties in the projection of unperforated film, due to the crawling of the film, necessitating constant framing. Contrary to the views of the author, we believe that motion picture machinery is showing as rapid development as in the mechanics of any new industry.

But, even admitting perfect mechanical display, there is many a word yet to be said about the composition of the film itself, as made commercially. In the first place, canned drama of today is canned melodrama of a low type, and the scenery of such plays is apparently bought second-hand from theaters who have no use for it. Is there any verisimilitude or truth in a picture of a woman weeping amidst the ruins of her home, when the canvas door evidently shakes and the flood of light which surrounds her obviously cannot come from the all-too-evidently papier-mache chandelier above her? Of course, it is done on the stage. But we have the magnificence of a great actress, perhaps, to make us forget the tawdry scenery, even as we have imagination to make us forget the printed page and wander with a favorite author among scenes grave or gay, as he elects. Even as a "dime novel" excites only ridicule among those who know good books, so cheap scenery and poor acting carry no conviction in a moving picture. . . .

So to make a film real, and so, artistic and beautiful, it is essential to get rid of all that is ugly and cheap and common and untrue in the necessary surroundings. If a drama must start with an interior, why, in the name of all that is prodigal in the American showman who spares neither expense nor time, should he not have a real interior, and, if it is necessary, yank off the roof and put his light above—take out a wall and make them shine from the side, but have the background what is recognizable, actual, familiarly genuine, not what is evidently but "make believe" of so coarse a kind that none of us who see can forget it?

Perhaps this last paragraph is the most worthy of study in Mr. Claudy's article. All it demands of the film maker is the earnest belief that what he is doing is worth doing well—worth all the serious effort and American ingenuity he can bring to bear upon it. We again call our readers' attention to the article, "Art in Moving Pictures," in this number of THE NICKELODEON.

MOVING PICTURE LEGISLATION.

AT last the moving picture business has achieved recognition as an industry. It has become sufficiently prominent commercially to afford a shining mark for those legislative sportsmen who love to take a crack at everything big enough to hit without too careful an aim. And so the bombardment is proceeding in fine style, with plenty of noise and smoke, and now and then a shot that comes perilously near to hitting something or other.

So it is with considerable satisfaction that we observe that some of the efforts made to spike the legislative guns are at least partially successful.

Probably the most vicious blow that has yet been aimed at the moving picture industry came in the shape of Bill No. 618, introduced into the New York legisla-

ture by Mr. Cullen, whose purpose was to amend article No. 172 in chapter 88 of the laws of 1909 by the addition of the following new section:

1914. Use of celluloid films in moving picture apparatus prohibited.—The use of celluloid films in any machine, apparatus or device whereby moving pictures are exhibited to the public is prohibited. Any person who shall knowingly operate, or permit to be operated in his behalf, any such machine, apparatus or device equipped with celluloid films in violation of this section shall be guilty of a misdemeanor, punishable by imprisonment for not more than one year, or by a fine of not more than five hundred dollars, or both.

This act shall take effect immediately.

Not the slightest respect for an industry backed by fifty millions of invested capital and the good wishes of the whole world! This legislator evidently intended to wipe the moving picture business off the face of the earth—or of New York state, at least.

Fortunately, the bill was crudely drawn. Its intent was not buried in a profusion and profundity of legal expression that might have made it difficult for anyone but a shrewd lawyer to find the "nigger in the woodpile." It brazenly hurled its shaft and invited assault.

It got it. The attention of Mr. C. F. Murphy, chairman of the committee on codes of the New York legislature, was called to the fine points of the moving picture business. Mr. Chester Beecroft, who is a representative of the Motion Picture Patents Company, of New York City, offered to demonstrate to Mr. Murphy at any time that film could not burn in a good projecting machine, and recommended that the bill be not reported favorably by the committee.

The committee reported the bill to the senate; but it had been emasculated. In its amended form it reads as follows:

No. 1914. The use of films in picture machines, apparatus or device, whereby moving pictures are exhibited to the public, is prohibited unless they are absolutely fireproof or so far fireproof as incapable of independently maintaining combustion after once being lighted.

Any person who so knowingly operates or permits to be operated in his behalf such machine, apparatus or device, which is equipped with film in violation of this section, shall be guilty of misdemeanor.

Section 2. This act shall take effect October 1, 1909.

Which is comparatively harmless, because it does not get anywhere in particular. Any good projecting machine can fulfill these requirements, if the bill is ever passed, which is doubtful.

By prompt action this bill was turned from an actual menace into a mere restrictive measure. But the warning is here: Subsequent legislators will not be so bold, in all probability, and their various little measures against the moving picture business will be dressed in divers disguises, intended to conceal the real motive in a cloud of innocent phraseology. The industry cannot be legislated out of existence, nor its popularity diminished; but it can be seriously hampered by foolish requirements. Eternal vigilance is the price of safety.

PLEASING EVERYBODY.

IT is an unusual transaction that pleases everybody concerned in it. Yet the licensed film renter who voluntarily surrenders his license and begins to root for the independent team seems nearly to achieve that difficult exploit. His licensed fellow renters are made happy by the removal of his portion of competition. The independent contemporaries of his adoption rejoice in the acquisition of his added strength to their cause. The pro-

ducers and importers of independent film secure a new customer, which is always pleasant when the goods to fill his order are available. The licensing company, whose cause for jubilation is somewhat more obscure, nevertheless professes a satisfaction which almost seems to indicate that the numerical reduction of the renter may be thought a desirable thing in some quarters. And the exhibitor—who, though the most important factor in the whole transaction, has no direct voice in it—is tickled mightily because it is becoming more and more evident that he has a *choice* in his procedures. If he believes he will benefit by strict allegiance to the licensing company and its array of well-known picture makers, he can do so. If he doesn't believe it, he has a choice. If he believes it advisable to adopt the tenets of independence and rely on the undoubted excellence of the new and as yet less familiar pictures furnished by the opposition, he can do so. If he doesn't believe it—he has a choice.

This matter of choosing is one of the desirable things—one of the truly American things. We like to select our grocery store and our milkman, the railroad we travel on and the morning paper we read at breakfast. That is why we in America like competition. It does not mean war to us—it means just the element of sport that adds zest to the game of business.

Perhaps some exhibitors have been a little alarmed over the seemingly chaotic condition of the business they have chosen. They need not be. All the predictions of disruption which the factions in a dispute hurl at one another's heads are but the natural outbursts engendered by the exhilaration of combat. The picture theater field is as solid as the proverbial rock. If both parties to the present contest were wiped out of existence over night, the field would still be there—and someone would supply it with pictures. It may even be safely said that there would always be two factions—a "combine" and an "anti-combine"—ready to furnish the necessary films. In the meantime the exhibitor is sure of a supply.

THE SHORTCOMINGS OF THE RHEOSTAT.

IT is conceded that for the best operation of the projecting arc a direct current is more satisfactory than an alternating current. This is chiefly due to the superior steadiness of the direct current arc and the ability to control the location of the crater, rather than to any particular difficulty in handling alternating current. In fact, the latter in some ways can claim a distinct advantage.

The voltage of direct current distributing systems is seldom or never less than 110; and it may be 220. The projecting arc requires about 50 volts for its most efficient operation. This indicates that there is bound to be a surplus voltage in the arc circuit of 60 or 170, according to whether the distributing potential be 110 or 220 volts.

A rheostat is nothing but a resistance to the flow of electric current. And since the resistance diminishes the flow, it might be supposed that a properly designed rheostat would so reduce the current used in the arc as to occasion little or no actual waste. This can never be true, however. Ohm's law of electric circuits says that the current in any circuit will always be equal to the voltage divided by the resistance. So if the resistance of the arc and rheostat together is five ohms, the current flowing will be (110 divided by 5) 22 amperes. Then the actual power consumed by the arc will be (50 volts by 22 amperes) 1,100 watts. But a watt-

meter in the circuit shows a consumption of 2,420 watts. The rheostat is simply eating up 1,320 watts, or more than is used in the arc, and returning nothing for it. Of course this extra power is not actually destroyed; it is turned into heat, which appears in the coils of the rheostat. And this heat, which costs more in current than does the arc lamp itself, is not useful in any way; in fact, it is a nuisance.

Let us look at the corresponding results obtained with 220 volts at the supply wires. Having the voltage doubled, we must double the resistance; so the combined resistance of arc and rheostat must be about 10 ohms if we wish to obtain 22 amperes. The arc is still taking 50 volts, 1,100 watts; but the wattmeter now shows 4,840 watts consumed. Here is a waste of 3,740 watts, or 5 horse power; over four paid for, for every one used.

This seems at first thought a comparatively simple matter to remedy. Apparently, if we adopt some means to juggle the necessary 1,100 watts so that we can draw 10 amperes at 110 volts from the supply wires and change it to 50 volts and 22 amperes—which has the same power value, always 1,100 watts—the problem is solved.

But this seemingly ideal condition, when analyzed, develops a peculiar complication in the extremely variable resistance of the arc itself. When the arc is working normally, that is, when the carbons are an average distance apart, its resistance is about two ohms. This we find by Ohm's law—50 divided by 22 equals two, approximately. But as the tips of the carbons burn off and the space between them increases, the resistance also increases until it becomes so great that no current at all will pass, and the arc goes out. And, on the other hand, at the time the arc is "struck," that is, when the carbons are touching, the resistance is next to nothing—which allows an abnormal current to pass, practically short-circuiting the system. So it is seen that the arc, if operated upon a circuit of exactly the right voltage, with nothing to limit the number of amperes used except the resistance of the arc itself, it would be hopelessly unreliable and extravagant of current.

This condition develops a real paradox. The higher the supply voltage, and the more current is consequently wasted in the idle resistance of the rheostat, the more efficient and reliable is the arc itself. And the reason is this: The resistance of the arc being variable within wide limits, and the resistance of the rheostat being unchanging, the higher the resistance of the latter the less effect the fluctuations of the arc have upon the whole circuit. The resistance of the arc may vary in practice to say 50 ohms; but when connected to a 10-ohm rheostat the minimum resistance at once becomes 10, which is safe; while the maximum is only raised 20 per cent. And for this regulation the buyer of electric current must pay for from two to four times as much as he needs.

The alternating current has the step-down transformer (disguised under various trade names) to help it out of this difficulty; but it remains for some ingenious inventor to present a device which will automatically adapt its resistance to the condition of the arc while proportionately reducing the voltage and increasing the amperage of the circuit to their most useful values. Not until then will the exhibitor who uses direct current be able to hold his electricity bills to the proper figure.

Legislation and Legal Notes

Word comes from New York that the United States Circuit Court of Appeals has ruled that a moving picture is a "stage representation," within the meaning of that term in the copyright law. The question arose in a suit brought by Harper & Bros. and Klaw & Erlanger against the Kalem company, manufacturers of moving picture films, to enjoin them from producing exhibitions of "Ben Hur."

The film manufacturers, while admitting that the scenes pictured were taken from Gen. Lew Wallace's book, urged that the representation was only an "exhibition of pictures," and not a dramatic performance within the meaning of the copyright law.

The court's decision holds that in order to produce a moving picture it is necessary to prepare a synopsis, or story, which is in effect a dramatization, and that the author alone has the right to make or authorize a dramatization.

Mr. McDermott has submitted the following resolution in the House of Representatives:

Resolved, That the Secretary of Commerce and Labor is requested to institute a thorough investigation immediately of the so-called "combination" on the part of the manufacturers of moving picture machines and films therefor in the United States to control prices, with a view to discovering how far an agreement between the various manufacturers of such products operates to fix the price of moving picture machines and films produced in the United States, the causes of the ability of the manufacturers to combine, and the cost to the consumers and users resulting from said so-called "moving picture combination," and with suggestions as to remedies; also with a view to criminally prosecuting parties combined to control and manipulate the market and the prices of moving picture machines and films.

Two ordinances have been introduced in the city council of Dubuque, Iowa, regulating moving picture shows and the operators of the machines. The ordinance relating to the picture shows provides for a particular equipment with precautionary accessories along the lines followed in other cities of the country. A violation of the ordinance shall be punishable by a fine of twenty-five dollars.

According to the other measure a board of examiners of moving picture operators will be established. The board shall be made up of the council committee on fire and the city electrician. It shall be the duty of the board to examine all applicants for a license to operate the devices. A successful examination entitles the applicant to a license which will enable him to work within the city limits at his trade. Failing to pass, he will be denied a license and the privileges attached. In addition there are certain provisions which must be followed. A violation of any one of these revokes the license of the operator. No operator shall take into his steel booth any matches, lighted candles or other lights. The chief of police is given power to revoke the license for cause at any time.

Mr. Witcher has introduced the following bill in the North Dakota Senate:

SECTION 1. (The operation of moving picture machines.) It shall be unlawful for any person, firm or corporation to operate any moving picture machine in this state, unless the same is operated in a room or a compartment entirely lined with asbestos or other lining adequate to render the place where such machine is operated absolutely fireproof.

SEC. 2. (Punishment.) Every person, firm or corporation violating any provisions of this act shall be guilty of misdemeanor.

SEC. 3. (Emergency.) Whereas the public has no adequate protection against the loss of life and property therefore an emergency exists, and this act shall be in force from and after its passage and approval.

In an injunction secured by J. H. Goodspeed of the James H. Fox Company to prevent A. J. Gilligham from removing the decorated front in his vaudeville at 18 Canal street, Grand Rapids Mich., Gilligham filed a motion to dissolve the injunction and the court gave the decision in his favor.

The Fox company leased the building to Gilligham some three years ago, and the lease expired. Gilligham expressed his intention of removing the fancy front of the theater and replacing the store front, and the Fox company, claiming that the decorations did not belong to Gilligham, secured an injunction. The court decided in the moving picture man's favor, and also issued an order dismissing the case.

In his decision Judge Perkins held that by the lease the defendant was entitled to remove the fixtures, and that he is required to deliver up the premises at the expiration of the lease in the condition in which they had been rented to him. He held that the front was a trade fixture, and mentioned the fact that the vaudeville was an experiment in the city when it was put in. Neither party knew what success would attend the venture, so the provision was made for the release of the property as a store, with plate glass windows and doors in front.

The Fox company has leased the store to Frank Rose, proprietor of the Lyre theater, for use as a moving picture theater, and it was charged that Gilligham's desire to remove the front was out of business enmity to Rose and the Fox company. It was also alleged that to tear out the theater front would injure the building. Now, however, Gilligham states that he will commence at once to remove the front, which means that Rose will have to put in a new one, unless the case is carried to a higher court.

Moving Pictures Bring Reunion

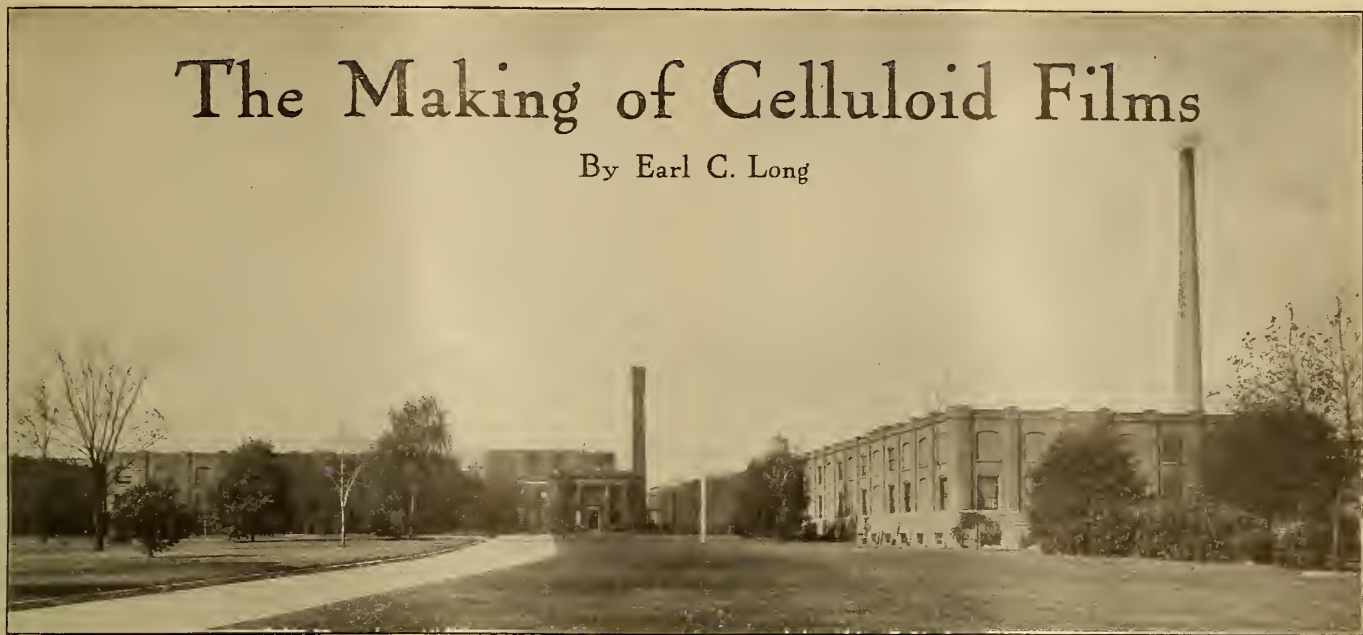
A moving picture machine played a prominent part in a drama in real life enacted at a five-cent theater in Lafayette, Indiana, recently, bringing about a reunion of a long separated mother and son. Mrs. Hannah Mendelsohn, a widow, and her daughter chanced to step into a moving picture show to see a new film dealing with the adventures of a celebrated high diver who figured in a life picture drama whose scene was laid at the famous ostrich farm at Jacksonville, Florida. Mrs. Mendelsohn has been a widow for a number of years. Seven years ago her son Jacob went away with a carnival company and has only been home once or twice since that time. A few years ago his mother lost track of him. Up to that time he had been in different branches of the amusement business, and his mother could not imagine what had become of him. She and her daughter were astonished when his form came into view in one of the scenes at the Florida resort. She telegraphed to the resort and found he was there. He is manager of the ostrich farm.

Pastor Conducts Picture Theater

The Rev. Father Joseph E. Hanz, pastor of St. Jude's church, of Beloit, Wisconsin, which was recently organized and which is now planning to erect a church that will be the finest edifice in the city, will conduct a five-cent theater during the week before Lent. If he succeeds in making a good sized sum for his church in this manner the Catholic Ladies' Aid Society will conduct the same theater the week following Lent, the proprietor having offered them 80 per cent of the income.

The Making of Celluloid Films

By Earl C. Long



Kodak Park, Rochester, New York, and the Film Works of the Eastman Kodak Company.

CELLULOID is one of the most useful chemical discoveries or inventions known to the arts. Its peculiar structure enables it to be pressed, rolled and molded into an infinite variety of forms, each one of which occupies an almost indispensable relation to its own field. To enumerate all its uses and possibilities would demand considerably more space than is available for this article; and new methods for its employment are being discovered almost continuously.

But it is in the realm of photography that celluloid has worked the greatest wonders. The remarkable development of amateur photography has been dependent to a great extent upon the substitution of this light, flexible medium for the heavy, fragile and cumbersome glass plate. And without it, the great moving picture industry, most marvellous of all photography's modifications, could not succeed, and probably would never have been developed at all. Celluloid is at present the root and foundation of motography.

So it is not strange that the manufacturer of photographic materials should develop into the manufacturer of moving picture film—the word “film,” in this article, signifying always the long, thin, sensitive emulsion coated strip of transparent celluloid, as yet totally void of its ultimate magic image.

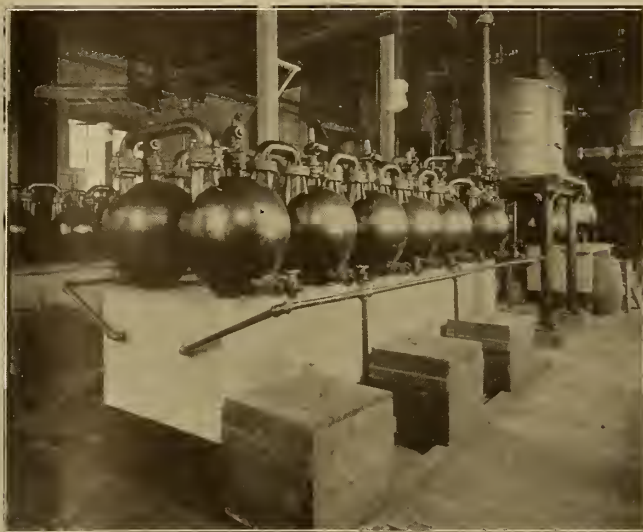
And the manufacture of this moving picture film is a tremendous industry—the investment in picture theaters alone being fully \$40,000,000 in this country; while the so-called film manufacturers, by which term is meant the concerns which stage, photograph, develop and sell the finished pictures, all ready for the projecting machine, represent an additional \$10,000,000.

The actual film manufacturer, though, is the concern making the film base and coating it with its sensitive emulsion. The Eastman Kodak Company, whose name is familiar alike to professional and amateur photographers and to moving picture men, not only manufactures its film, but makes the soluble cotton for the nitrocellulose from which the crude celluloid is made, and even distills the sulphuric and nitric acids which are used in the process of “nitrating” the cellulose. Several of the departments of the plant where these processes are carried on are illustrated here.

Celluloid is an intimate mechanical mixture of pyroxylin (gun-cotton) and camphor. It was first made by the Hyatt brothers, in Newark, New Jersey, by adding pyroxylin to melted camphor. The pyroxylin, or gun-cotton, is made by treating ordinary cotton with nitric and sulphuric acids. The preparation of these acids is naturally the first process in the making of celluloid.

Sulphuric acid is a chemical combination of oxygen and sulphur, and is one of the strongest and most corrosive acids known. It attacks most metals violently, and for this reason it is distilled in lead retorts, lead being one of the few metals immune to its corroding influence.

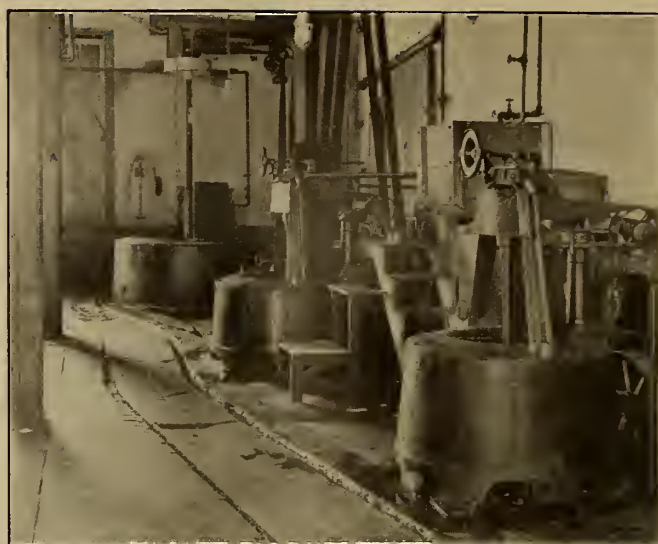
The first step in the manufacture of the acid is the burning of sulphur in an enclosed space, from which the liberated fumes or gases are passed into a great chamber of lead. The hot gases of the burning sulphur pass by a vessel in which a mixture of nitrate of potash (salt-petre) with a little sulphuric acid is placed. The heat liberates fumes of nitrous acid from this mixture, and the acid fumes pass into the lead chamber with the gases



Interior View of the Nitric Acid Plant, Showing the Cast Iron Receivers Where the Acid is Condensed.



Drying Machine for Removing All Traces of Moisture from the Raw Cotton.



Centrifugal Machine in Which the Nitrated Cotton Gets a Preliminary Washing.

from the burning sulphur. They combine in their chemically correct proportions.

Upon the floor of the lead chamber is a shallow pool of water; and it is this that starts the condensation process by which the mixed gases, now become vaporized sulphuric acid, are liquefied. To aid in the condensation and liquefying process jets of steam are forced into the chamber; and sulphuric acid has a marvellous affinity for water. So the process goes on rapidly, and the lead chamber is soon filled with acid. This is then drawn off and concentrated in lead pans by evaporation; after which it is ready for use.

In the making of nitric acid, it is necessary to call into play the powerful disintegrating properties of sulphuric acid. Common saltpetre, which is nitrate of potash, is placed in a retort with a quantity of sulphuric acid. Heat is then applied to the retort, and the clear nitric acid distills over and condenses in the receiver—an oily, yellow liquid of strong corrosive properties. In this process cast iron receivers may be used to condense the gaseous acid to a liquid; for nitric acid does not attack clean, unoxidized cast iron.

The next step in the celluloid making process is nitrating the cellulose or cotton to make pyroxylin.

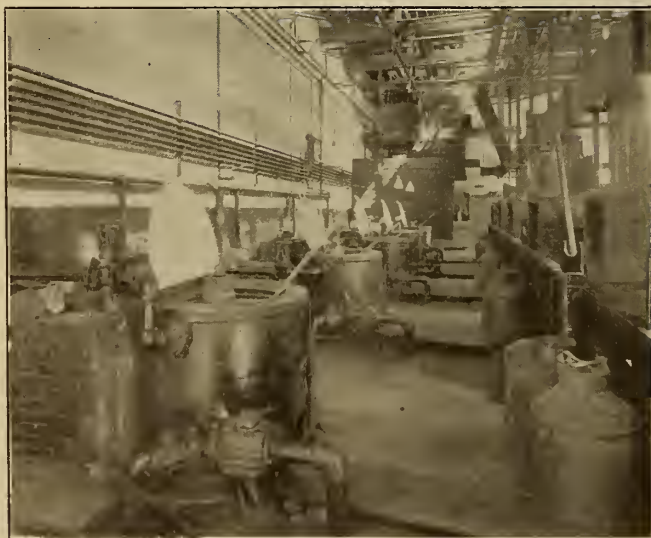
To this end strong sulphuric and nitric acids are mixed together in practically equal quantities. In this mixture the cotton is dipped until it is thoroughly impregnated with the acid. It must not be allowed to remain too long, however, or it may dissolve entirely.

From this acid bath the cotton is removed to a tank of clean water, where it is thoroughly washed to remove every trace of acid. It has not changed in appearance, but it has undergone a chemical transformation into gun-cotton, called in the arts "pyroxylin."

It has already been said that celluloid is an intimate mixture of pyroxylin and camphor. The process of mixing these two constituents is as follows:

The camphor is dissolved in just enough alcohol to take it up. The dry pyroxylin is then placed in a tank, and one-half its quantity of the camphor solution is sprinkled over it. Another layer of pyroxylin is added, and the dose of camphor and alcohol repeated until a sufficient quantity has been formed. The contents of the tank soon dissolve into a homogeneous mass, the celluloid sinking to the bottom in transparent lumps.

Slight variations from this process are also successful in the preparation of the crude celluloid. Compressing together the pyroxylin and melted camphor, dissolving



Room in Which the Nitrated Cotton Is Washed and Stored.



Interior View of the Nitrating Process Room.

both in alcohol or ether and then evaporating the latter from the mass, were some of the earlier methods of securing the product. The combination of partial solution and pressure, as described above, constitutes the process now used.

The lumps of celluloid which appear in the tanks are worked for one hour between cold iron rolls. This operation is followed by a similar working with heated rolls. The rolls become surrounded by layers of celluloid. These are cut away and again pressed into large cakes approximately one centimeter, or four-tenths of an inch, in thickness. These cakes are placed in piles, compressed in a hydraulic press for 24 hours, cut into plates again and dried in chamber for 8 to 14 days. The celluloid is finished.

It is now evident that there is no particular mystery in the making of photographic and motographic film. The celluloid is merely worked into a great strip or ribbon, 200 feet long, 22 inches wide, and $\frac{5}{1000}$ of an inch thick.

It only remains to coat the celluloid ribbon with its sensitive photographic emulsion and cut it into narrower strips. The coating is a comparatively simple process. The emulsion, which is quite similar to that used in coating the best grade of rapid dry plates, is placed in a tank or hopper. Along the bottom of this hopper is a narrow slit 22 inches long. The belt of thin celluloid, 22 inches wide, is passed beneath this slit by machinery; and as the emulsion flows out, it spreads an even and homogeneous covering over the whole celluloid surface.

Another machine then takes the big film and automatically splits it, lengthwise, into ribbons of $1\frac{3}{8}$ inches wide; and the moving picture film is ready for the picture maker.

Some of these picture makers perforate their own film; but frequently it is ordered with the perforations for the machine sprockets already in. This is an order easily filled.

The perforating machine is nothing less than a miniature punch-press. It usually punches the eight holes

(four on each side), of each picture at a single operation. It is, of course, provided with an intermittent feed for the film, which feed may be of either the star-wheel and sprocket, or the hook and cam type. Such a machine will make over 15,000 perforations per minute.

In describing the coating of film, it was said that the emulsion used was similar to that used on the best dry plates. It should be noted, however, that all the processes of making the moving picture negative film are



View of Cinematograph Film Shipping Room.

very rapid. The negative emulsion is very much faster than that used on the positive, or commercial, films. Similarly, a strong and rapid developer is used on both films; but a slower positive emulsion is used because it gives a better picture, just as lantern slide plates are slower photographically than the negatives from which they are made. There is really little difference, technically, between motography and pure photography.

Some Questions Answered

By David S. Hulfish

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

THE ALUM CELL.

What is an alum safety cell? Is it a substitute for a safety shutter? How is it made or used?—J. Q. A., Mississippi.

The alum cell is a substitute for a safety shutter. It is a glass tank containing alum in water, placed between the lamp and the film.

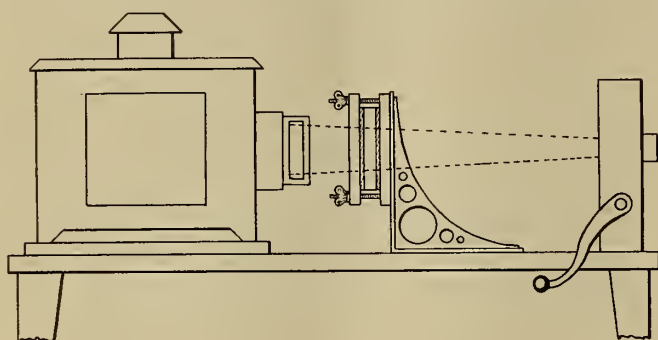
It has been discovered that a solution of alum in water has the peculiar property of passing light rays without passing heat rays. When an electric light is placed on one side of a glass tank containing a solution of alum in water, and the light received therefrom is examined on the other side of the tank, after passing through the glass tank and the alum solution, it is found that all or nearly all of the *light* has passed through the tank, but that the *heat* of the electric arc has not passed through. The exact effect of the alum solution in sup-

pressing the heat and permitting the light to pass depends upon the density or strength of the solution, and the thickness in inches of the solution which the light had to traverse.

The action of the alum solution in suppressing the heat of an arc lamp may be understood readily from an analogy in the action of opal or milky glass in suppressing light. If one should take a number of panes of opal glass, all of the same degree of milkiess, and each able to pass through it only half the light which would pass through a piece of clear glass, then one of the panes would pass one-half of all the light which fell upon it; two of them put together would pass only one-quarter of the light falling upon the first one, because the first would stop one-half and the second would stop one-half of what light was passed through the first one, thus leaving but one-quarter strength of light remaining after passing

through the double thickness of opal glass. If three of the opal glasses were put together, it can be seen that the third glass would stop one-half of the remainder of light which came through the two glasses, leaving but one-eighth strength, while four of the glasses would pass but one-sixteenth as much light as a clear glass in the same position. As to each separate pane of glass, the more of the milky pigment or coloring matter there is in the glass, the more of the light of the lamp it will obstruct.

A solution of alum, while perfectly clear to the eye, and passing light freely, does not pass heat, and it obstructs the heat just as the milky pigment obstructs the light, that is, the more alum there is in the water, the more it will obstruct the heat of the lamp. It seems desirable therefore to have the water contain as much alum as it can. This is called a saturated solution of alum in



water, and it is made by dissolving in warm water all the alum that the water will dissolve. Having made a saturated solution of alum in water, the tank may be made of any thickness, so that the light may shine through a one-inch-thick cell of alum solution, or two inches thick, or as thick as may be decided. In this condition, also the analogy of the milky glass is true, since if a one-inch thickness of the alum solution will stop a certain proportion of the heat, another inch of thickness would stop the same proportion of what is left, thus allowing still less heat to pass through. At the same time, the cell should be as thin as possible, for it does absorb some of the light, and the thinner it is the less light it will absorb.

An adjustment must be obtained whereby the alum cell will be so proportioned to the light which shines through it that the adjusted cell will not permit heat from the light to which it is adapted to pass through the cell fast enough to fire the picture film in the film window when the film is standing still in the window. Taking a saturated solution of alum as the standard of strength of solution, the necessary thickness for any arc lamp may be found by experiment. First, get all films and other combustibles out of the way. Then place a small scrap of film in the film gate, so that an edge will cross the film window; this is for the reason that a film may tear in the window, and the torn edge is more readily fired than if the window is completely covered over with a film. Next, strike the arc, and notice by the watch how long it takes the scrap of film to ignite. Next, put an inch-thick alum cell with a saturated solution between the condensers and the film window, and try again to see how long it takes the experimental scrap of film to ignite. If the film will stand the light for five minutes without igniting from the heat, then an inch of alum solution is sufficient for that particular arc lamp. It is sufficient for most of them. If the film fires within five minutes, increase the thickness of alum solution by using a double-thick cell.

The above answers the first question, and the next

question may be answered by the statement that the alum cell is at all times a substitute for a safety shutter, but it is a satisfactory substitute only when adjusted to its particular light, with a margin on the side of safety, and when kept in good condition.

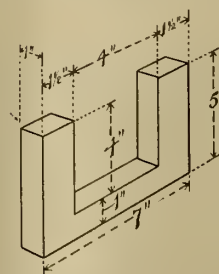
The keeping of the cell in good condition consists principally in keeping it refilled as the heat of the arc evaporates the water from the tank. Air bubbles gather upon the inner surfaces of the glass walls, and a glass rod or a wooden rod which has been boiled in paraffine should be at hand to touch these bubbles and detach them from the glass that they may rise to the surface. In order to pass as much light as possible, the glass walls must be kept clean, and the alum solution must be renewed with clean new solution if it becomes cloudy from dust. The top edges of the glass walls must be kept greased with vaseline to prevent the alum crystals from creeping over the edges to the faces of the glasses. The greatest danger lies in neglecting the cell until the solution has evaporated and the upper half of the light is coming through the empty glass above the solution. Such a safety cell may be filled with alum solution, or with pure water, or water and glycerine, but a greater thickness is required when alum is not used.

Cells made in factories and offered for sale in the market usually consist of metal bottom and side portion, holding the front and back glasses, usually in grooves, and sometimes having a metal cover for the top of the cell. Below are given instructions for a homely but equally efficient home-made cell.

To select glass: Tie a weight to a white thin string so that the string is stretched straight before a window. Look at the string through the glass and move the glass from side to side. If the string remains straight and does not seem to move when the glass moves, the glass is optically good. If all glasses are bad, select the best. Nearly perfect glasses four inches square cost some \$6 each in the market, so it is not likely that perfect pieces can be picked out of a case of window glass. Thin plate glass is the best kind to select from; white flint double thick window glass is next best.

To select wood: Any fine-grained wood, thoroughly seasoned; kiln-dried if possible.

(A) Take two pieces of glass, 5 inches by 7 inches is suggested for size, and as good as possible optically in



their middle portion. (B) Take a piece of wood $\frac{7}{8}$ inch or 1 inch thick, and of the same size as the glasses, dress both sides smooth and cut a notch in the middle of one side, 4 inches by 4 inches. This leaves a wood piece of U shape, 5 by 7 inches outside, 1 inch thick along the bottom and $1\frac{1}{2}$ inch thick on the ends. See illustration. The grain should run the 7-inch way, unless the piece is laminated, which is better. This U piece may be made up of three small blocks if the necessary skill as a carpenter is possessed. (C) Take four pieces of wood each 1 inch square and 7 inches long. Drill each end of each piece for $\frac{1}{4}$ -inch bolt, the holes being centered three-

quarters of an inch from each end of the piece. (D) Take four $\frac{1}{4}$ -inch by 4-inch bolts, with washers and nuts, wing or thumb nuts being preferred if convenient. (E) Take also a wood rod, or several of them, of the size and shape of a lead pencil, for detaching bubbles from the inside of the glass walls of the cell.

Boil all the wood pieces in paraffine which is just *not* hot enough to scorch the wood; try it with one of the pencil rods before putting the U piece in. Then assemble as follows: Coat both sides of the U piece with vaseline, place between the glasses, place the inch wood pieces two on each side and outside the glasses and pass the four bolts through the inch pieces, above and below the glasses, clamping all together, and leaving a window space through the middle. The glasses and U piece may rest upon the lower bolts. A cover may be cut of wood or metal, but preferably of glass. The cell now is ready for the alum solution.

This cell may be taken apart readily and cleaned conveniently, being easily reassembled. It may be mounted in any way that the limitations of the projecting devices may suggest or render possible. A suggestion is that two of the inch pieces be attached to shelf brackets which are attached five inches apart to the projecting table. The illustrations show the U-shaped piece of wood in perspective, and also the edge view of the complete cell mounted on shelf brackets, between the lamp house and the motionhead upon a projecting table.

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Please give me a formula for splicing-glue.—M. M. L., Indiana.

Commercial collodian, 3 ounces; ether, 1 ounce. This is well recommended, and is as good as any.

LIFE OF FILMS.

What is the average life or dependable life of a film? How long do manufacturers or film exchanges estimate that their films will last?—M. Franklin, Detroit.

All data upon this subject is indefinite, since a day of service may mean but a single run through the projecting machine, in a theater showing in the evening only, with a vaudeville program, up to possibly 30 runs through the machine in an all-day house giving half-hour shows. Furthermore, a single run on a bad projecting machine may damage a film more than a large number of runs through a perfect machine with a careful operator and in an operating room free from dust.

An effort has been made by some manufacturers to secure the return of their films after they are "worn out," on the plea that only new films should be shown. These manufacturers vary in the length of time set, but their ideas as to the life of a film for reasonably good service may be inferred from the length of time which they allow before the films are to be returned. This varies from three months to six months. Some European manufacturers are leasing new films to exchanges for 120 days of run, claiming that the film is worn out and should be returned to the manufacturer for destruction at the end of 120 days of run.

GIVING NEWS BY MOVING PICTURES.

Would it be a feasible scheme to endeavor to give some of the news of the city in the form of motion pictures in the theaters? How long is the very shortest time in which a picture film can be prepared for exhibition after the view has been taken on the ground by the camera? Would the cost be prohibitive? Has it been done?—L. W. Amberman, Chicago.

It is quite possible to give each day a few items of the news of a great city by means of moving pictures, and if regularly practiced and advertised it should be not only a feasible scheme but one promising profits. It would be a great advertising scheme for the theater doing it.

The events of the city which are in the nature of accidents could be portrayed only as the newspapers portray them, that is by pictures taken after the event, and not by pictures of the happening of the incident itself, but even pictures of this class have great interest when taken in motion picture form. This is evidenced by the large number of motion pictures based on the Italian earthquake of 1909, and the number of times those pictures were shown in the theaters. The saving of the passengers of the steamer "Republic," early in 1909, in which the use of the wireless telegraph equipment of the ship played a conspicuous part, was pictured and dramatized and again pictured and run as a headliner feature of the theaters for weeks. These two instances are sufficient to show that many news events are capable of treatment by motion pictures in a manner to make them attractive to the public.

Then there are many events in a large city which may be anticipated and proper steps may be taken in advance of the occurrence of the event to secure desirable pictures of the event itself, thus offering the news at first hand, as it were. Such events are the arrival and departure of distinguished visitors; the dedication of public buildings; the opening of public service facilities, such as a new car line or a new bridge, the progress of building operations of note, balloon ascensions, parades, celebrations, park development, etc.

As to the minimum time required for the preparation of a film for projection from a camera exposure, this may vary with the equipment of the factory in which the development and printing is done. It will depend to some extent upon the length of film to be handled, but this is a matter of factory equipment. To develop, fix, wash and dry a 400-foot negative in one hour is quite an ordinary speed of working in a factory. To print, develop, fix, wash and dry a positive film from the negative in an hour also is quite a normal speed of working. Therefore, without any special factory conditions beyond the efficiency of a factory force which avoids any wasting of time, the first print may be delivered by the factory two hours from the time the exposed negative film reaches the workshop, and an additional print every fifteen minutes thereafter, if a number of prints be required.

This speed of delivery does not allow time for the careful inspection, criticism and revision of the negative, the prints being taken from the negative just as it comes; but when a news item is being depicted, revision probably is impossible, and minor defects of the picture are to be excused in a news motion picture as they are in a news illustration in the evening paper.

The cost of the picture would be incurred in three parts, the first of which is the salary of the camera man, which is the equivalent of the salary of a newspaper reporter or newspaper photographer with his reflecting hand camera. No studio expense is involved, nor any crew of actors to travel with the camera where current events are to be pictured. The other two parts of expense are the negative and the positive print. The cost of negative film is no greater than that of positive film, and where the film printing factory is not disarranged in its routine by especially rushing the news work the

cost of the negative and its positive print should be the same as the cost of two positives, with the studio expense left out.

If a theater were doing its own news picture work, then the cost of a single print for a 200-foot news picture should be about \$18, in addition to the salary of the camera man and the use of the dark room and operatives. If a news service were run by a film manufacturing concern and news films were furnished to several theaters from the same negatives, the cost per theater would be reduced but profits would necessarily have to be included in the price which would be made to the theater for the news service.

It has been done in special instances. Perhaps no continuous news service has been attempted, but public events have been pictured promptly on the screens in the theaters in the nature of news. Every prize fight for years has been presented as news pictures, similar but more complete than the illustrations of the daily papers. The Olympian games in England in 1908, the automobile races in France in 1908, and the boat races in England in 1909, all were featured as news pictures. In the matter of the boat races in England, the record of two hours in the factory was made and pictures were shown through all the large cities on the evening of the same day that the race took place.

Where are all of the moving picture films made?—M. W. H., Illinois.

French manufacturers produce more than are produced in any other country. America probably next; then Italy and England.

Pictures are made all over the world. Men with motion cameras tour the world in search of sights and scenes, sending their negatives to their home factories for development and then for sale to the public. A motion camera and its operator accompanied the Taft party on Mr. Taft's recent visit to Panama. It is likely that a motion camera and its operator will accompany the Roosevelt party to Africa. A splendid scenic picture is that of Victoria Nyanza falls, on the Nile, in Africa. It was made right on the spot. Such pictures of natural wonders and beauties are not "faked."

Operators' New Regulations

At a meeting of the Moving Picture and Projecting Machine Operators' Union, Chicago Local No. 145, the following rules were adopted:

RULES.

1. All operators going to work before 6 p. m. shall have one hour for supper.
2. All operators shall have privilege of one (1) day off each week, provided he furnish union substitute without extra cost to employers.
3. No operator shall be compelled to stay on duty over nine hours per day, including supper hour.
4. All operators shall be compelled to keep operating booth or box clean and free from any accumulation of debris or combustible material other than that necessary to the proper conducting of his duties.
5. Operators are required to keep their machine clean and in proper adjustment at all times.
6. No operator shall be permitted to run a machine which is not in good running order, and any owner or manager discharging operator for not doing so shall be reported to the president and denied the services of union operator until the union operator shall be reinstated or quits voluntarily.
7. No operator shall be permitted to quit his job or position without giving his employer at least one (1) week's notice, unless the conditions for doing so are excusable in the eyes of this union.

8. Any operator quitting without giving one (1) week's notice and without reasonable excuse, shall be fined one (1) week's pay, same to go to his employer as damages.

9. Any employer holding back any portion of an operator's salary shall be sufficient reason for operator quitting his job without notice, and such employer shall be denied the services of union operator until arrearages are paid in full and one-half (½) week's pay for lost time.

10. Any employer discharging operator without giving him one (1) week's notice will be denied the services of union operator until said employer has paid the discharged operator one (1) week's wages in excess of the amount due him at time of his dismissal, unless said employer can show satisfactory cause to this union for such peremptory dismissal.

11. Any operator having a fire while operating shall be suspended until a thorough investigation has been made by this union.

12. No operator shall rewind and run moving pictures at the same time.

13. All members shall keep the secretary posted as to his place of employment and shall notify him of any change of place within one week of said change.

14. Any member violating any provision of the wage schedule or trade rules in this pamphlet shall be subject to such action or fine as the executive board sees fit to impose.

15. Any adjustment of any difference or technicality not plainly construed where difficulty might arise in understanding this wage schedule will be incumbent upon the operator at all times to recognize the decision of the executive board.

New Maine Organization

There are over sixty moving picture theaters in the state of Maine, and the men interested in the enterprises have met and organized a state association with the object of acting together for mutual advantage and welfare. The name adopted is "The Maine State Moving Picture Exhibitors' Protective Association" and the officers are as follows: President, James E. Moore; vice-president, Hyman Abrams; secretary, Emil H. Gerstle; treasurer, James W. Greely.

The advantage of having a representative organization soon made itself apparent in the attempt to have legislation adopted that would be to the detriment of the many amusement enterprises of the sort in the state. At a meeting of the executive board President Moore was authorized to take whatever course he thought best to enlighten the legislators on the exhibitors' side of the situation, and Mr. Moore has since been attending to the business entrusted to him. The services of an attorney were secured and at the hearings before the committee at Augusta a goodly representation of the men connected with the business in the several sections of the state was on hand. After the side of the theaters was set forth it did not require much time for the members of the committee to reach a unanimous verdict of "ought not to pass" on the bills under discussion.

Moving Pictures to Get Immigrants West

As a means of inducing immigrants to go west and engage in agricultural pursuits, rather than settle in the congested cities of the east, the Hebrew Sheltering and Immigrant Aid Society will provide lecturers with stereopticon views and moving pictures on the big liners plying between New York and European ports. Thus foreigners on their way to America will be shown the advantages of the west over city life before they land, and will have this in mind before they are swallowed up by the tenement districts of New York. This plan is an addition to the work which has been carried on for some time, largely financed by Jacob H. Schiff, who has devoted a great deal of money to turning the tide of immigration westward.

The Moving Picture Industry

By Horace C. Baker

ONE of the most curious and interesting of industries, and one which has in a few years grown to enormous proportions, is that of the moving pictures. During the past few years moving picture theaters, big and little, have sprung up in all parts of the world, in such vast numbers as to amount to a positive "craze." Yet the industry is, for all that, not of mushroom growth, but has steadily developed from the early days when Edison first perfected the kinetoscope. At the present time the demand for the moving picture entertainment and for films is so great that a whole business world in itself is necessary for the carrying on of the fascinating work.

During the last few years the industry has made great strides. The public, always eager for something better, has urged its perfection and extension, and today there are tens of thousands of machines in operation all over the world depicting real and imaginary events with marvelous accuracy.

Its work is gradually extending from amusement enterprises to commercial fields. That it, moreover, has genuine usefulness in this line is shown, for example, by the case of a large shoe manufacturing concern in this country which had a series of pictures taken of its processes of manufacture from start to finish, which the company made a special exhibit of in various towns. In a report



Camera-Man Operating from a Locomotive.

project. Bankers abroad sent their representatives over here to see the machines, but when they returned home their employers absolutely refused to believe there was any such machine that could blow glass automatically. Sending the machine abroad was virtually out of the question; it was cumbersome and liable to be broken, and

while the promoters of the company were confident that their machine was good, they lacked the means of convincing the foreign investors that the machine was of real commercial value.

It was decided, therefore, to have a complete series of moving pictures taken, showing the *modus operandi* of the machine, and send them abroad. These were reproduced in foreign countries where they would



System Used in Lighting a Tunnel for Taking Moving Pictures.

have the desired effect, and the result was the immediate acquisition of foreign capital for the promotion of the company. So much for moving picture advertising.

Formerly the manufacturer of moving pictures was obliged to content himself with an actual event, such as a train in motion, a street scene, parade or something of that character. At the present day, however, it is entirely different. The work

of the moving picture maker falls in two classes—actual events and acted imitations of events.

For obtaining outdoor pictures, such as army maneuvers, marine scenes, moving trains and work of that character, the pictures are not, as generally supposed, "caught." In fact, it requires a great deal of preparation for making the picture. In case of army maneuvers the photographer goes to the field, when these things are being taken, and waits until they are over, when a special drill is arranged for the camera, accurately timed, and directed usually by the photographer. This is also the case of naval maneuvers.

An instance of how these pictures are taken may be seen from the experience of the head of one of the large moving picture manufacturing establishments. With a corps of men he attempted to get pictures of the maneuvers of the North Atlantic squadron. He found, however, upon his arrival on the scene that these maneuvers were made at night, and all day long the ships remained motionless. After waiting a few days in disgust he visited the admiral of the fleet and explained his predicament. The admiral said there seemed to be no way out of the difficulty, and for a moment it looked to the photographer like a deadlock. There was no excuse for the United States government to go to the expense of special maneuvers for the moving picture man. The photographer, however, hit upon a happy idea. He told the admiral that he was quite aware of the difficulty of securing recruits for the navy, especially from the interior, and a landsman in the heart of the country could hardly be expected to feel any great enthusiasm for sailing on waters and in ships he had never seen. It was pointed out that these pictures would be exhibited all over the country, and might have a decidedly beneficial effect in the firing of the mind of the American youth with an ambition to become a sailor. The admiral told the photographer to wait until the maneuvers were all over, when he would endeavor to do something for him. When Saturday arrived the admiral placed him on the Mayflower, and told him that he was in command of the fleet.

Other outdoor pictures are prepared for in very much the same way. On stretches of railways, where the scenery is especially attractive, one may occasionally see a locomotive going through, with the camera man seated gravely on the cow catcher with his camera beside him, grinding out the films as the engine hurries on

over the stretches, through tunnels, over bridges and down into the valleys, at a pretty good rate of speed.

The moving picture man stops at nothing and spares

no expense in the taking of his pictures; sometimes a whole building is bought for a picture, and whole trains have been known to be wrecked to serve the ends of the moving picture man.

In the making of outdoor comedy scenes a suitable loca-

tion in the suburbs of a city is selected, at a quiet time of the day when the light is good, and an automobile filled with actors is taken up to the scene, when, after a short rehearsal, the picture is taken.

It is, however, in the development of the indoor picture that great strides have been made during the past two or three years. Nearly every company has a studio on the outskirts of the city, where these pictures are manufactured. It is a large, light building of glass or iron, for there is no such light for taking pictures as daylight. The equipment of this studio, however, is often more elaborate than that of the equipment of the stages of some of our largest playhouses. In it are enacted whole plays, or parts of plays, comedy, tragedy.



Taking Pictures of Artillery in Action.



Model of the City of San Francisco Used in Taking Earthquake and Fire Scenes.

farce; in fact, anything that one might see on the ordinary stage.

One of the curious things which strike the visitor to one of these studios is the fact that all of the scenery is painted in black and white, as colors do not register accurately. For this work a corps of scene painters is kept busy. A scene is never used twice.

There is no stage in the studio save a large floor space. On this the scene is set, together with all the



The Camera-Man in the Field.

"properties," the same as in the production of a play. It is then ready for the actors.

The people who act before the camera must go through their parts just as though they were before an audience. They must make up for their respective parts just as though they were in the glare of the footlights. The scene is carefully rehearsed, and while the actors speak at appropriate points in the action it does not matter what they say, since pantomime is the result desired and secured.

The best actors on the stage do not make the best actors for the moving picture. Those who have attained success in the lower forms of drama are usually best before the camera.

The machine looks like an enlarged camera, with a handle protruding from the side. In the camera is placed a roll of film, usually between 800 and 1,000 feet in length. The film is perforated on the sides and leads out of the container to the top of the camera, from which it is drawn down over the lens by means of metal pawls. These pawls draw down a section about one inch high before the camera when the shutter is automatically opened, allowing the film to receive the action of the light. The shutter then closes, and while closed



Staging for a Film Depicting a Spanish Scene.

the pawls bring down another section of the film. The movement of the film, however, is so rapid that several hundred feet of these pictures may be taken in a few minutes. The film goes back into the container, which is lightproof and automatically closes when the end of the film is reached. It is then taken to the developing room.

In the developing room there are shallow porcelain baths, about four feet wide and eight inches deep. On top of these baths a drum is placed, which is revolved by means of a small motor. About six inches of developer is placed in the bottom of the bath so that a portion of the revolving drum is in it all the time. The film is then spirally wound on the drum, the power is turned on and the process of developing commences. When sufficiently



Inspecting the Film.

developed the drum is taken to a clear water bath for a few seconds, and then into the fixing bath. When finished it is placed on the wooden corrugated drum and dried. This constitutes the process of making the negative; from this negative a positive must be made, which is done very much in the manner of the ordinary printing from a glass plate. The film is exposed in direct contact with the negative, and the positive is developed in the same manner as the negative. The film is then ready for reproduction.

From the studio this is sent to a film exchange or depot, where the various exhibitors may secure new films for those already exhibited. The renter usually purchases the film outright, which film, or "play," as it is called, costs about \$115. It is then routed to the renter by his customers on a declining scale of rental charges.

While the first exhibitor on a new subject may pay \$20 a week for the film, the next man may pay \$15, and so on down the scale. Each time a film is returned to the exchange it passes through the hands of the examiners, who respool it on another reel. Where the perforations have become broken or the film torn or otherwise damaged the defective parts are cut out and the ends of the break cemented together. As there is such a small perceptible change in each picture from the preceding one, many amputations may be made in the film without seriously hurting it.

It is probably in connection with the phonograph that the moving picture industry has developed some of its most interesting features. This feature, as conducted by a large company in this country, has developed some new twists in the industry. In the plant of the company the operations include not only the production of the pictures, but the making of the records, etc., complete. They reproduce entire parts of plays, sketches, monologues and songs without actors, scenery, orchestra or any of the usual trappings of the modern theater. The pictures and the phonograph take the place of all of it, and they are so operated by mechanical means as to be absolutely accurate. When in the picture a figure says a word or sings a song the very movement of his lips corresponds to the words that the phonograph emits.

To obtain these results considerable care and detail are necessary. The first step in the production is the making of the record. For instance, a singer or a vaudeville performer or any of the other actor folk delivers the vocal part of his work into the phonograph without gestures. The master record is made then, and the reproductions therefrom, in the same manner that the ordinary phonograph records are made. It is then that the difficult part of the work commences; the record is placed on a reproducing machine in one of the rehearsal rooms, and the rehearsal of the actors commences without scenery, "properties," lighting or any of the other effects. As the phonograph reels off the spoken or sung words the actor or singer says or sings the words in unison with the phonograph. Over and over this is rehearsed until every gesture, every movement, every piece of "business" is accurately timed.

To insure the absolute accuracy of reproduction, however, the company has added an automatic governing device, which regulates the speed of the machine.

In the case of long numbers, where several records are used, a duplicate phonograph is necessary, operated from a single set of mechanism. The first record is played off, and as the last word is spoken the operator presses down the reproducer on the second one. A skillful operator can do this without a break in the voice. While the second record is being played he slips the third record on in the place of the first one, and so on, until the entire set is played off.—*American Exporter*.

Lepers See Moving Pictures

One of the most marvellous experiences in the history of the Molokai leper settlement of the Hawaiian Islands came to the people of that shut-in isolation recently, when a moving picture machine was installed in Bere-tania Hall, their public place of assemblage, for their entertainment.

It was not merely that they saw moving pictures for the first time, but to a very great number of them it was their first glimpse into the world beyond the narrow confines of the settlement. Very many of them had never

seen a city until they saw those projected on the moving picture screen. Elephants, camels, bears, lions, and the other animals of the circus or the zoo were presented to them for the first time. Fire engines, police patrols, moving troops, the thousand-and-one commonplaces of the picture machine, came to them not only with the force of novelty, but with the effect of something unheard of and undreamed of before.

Some months ago, at the suggestion of Superintendent McVeigh of the settlement, a movement was started to procure a moving picture machine, to be sent to the settlement for the entertainment of the people there. A fund was contributed, the machine and a supply of film was bought, and R. K. Bonine, who has traveled the world over securing strange scenes for moving picture exhibitions, volunteered to go over and install the machine. This he did last week. The most intense interest in the matter was felt at the settlement. Every operation of the process of installing the apparatus was watched by nearly the whole population. And when finally the first exhibition was given wonder and excitement knew no bounds.

In addition to the films that have been provided by the donors for the settlement, Mr. Bonine took a large number of his own films to exhibit there for the entertainment of the people. So intensely interested were they that no amount of repetition of the pictures seemed to tire them. At their earnest invitation, Mr. Bonine decided to remain another week at the settlement to exhibit his own pictures often enough so that every one in the settlement should have opportunity to see them, and more thoroughly to instruct some of the lepers how to manipulate the machine so that there need be no interruption in the regularity or frequency of the exhibitions after he leaves.

It is expected that funds for new films will be donated from time to time by the public, so that the people at the settlement will have new moving pictures to look at at intervals. Mr. Bonine says that in all his experience he has never seen such absorbing and intense interest in moving pictures anywhere.

Transferring Proofs to Celluloid

For making slides for lantern projection, or where for any reason it is desired to transfer to a flat celluloid surface a printed proof—such, for instance, as an illustration from a book, magazine, or newspaper—a process recently made public in Germany is very simple and effective. The surface to which the proof is to be transferred is rubbed gently for about two minutes with a rag or a ball of cotton wool dipped in alcohol. For this purpose the ordinary "denatured" alcohol, if colorless, is just as good as the pure, and much cheaper. The proof to be transferred is then promptly laid face downward on the plate, and pressed firmly thereon for about fifteen seconds—for instance, in a copying press—several thicknesses of paper being put below the celluloid and over the proof, to equalize the pressure. The result is that all the lines of the engraving are transferred, naturally left-handed, to the softened surface of the celluloid. The paper must be withdrawn before the celluloid hardens.

Should, however, the softened surface harden too quickly, the paper may be removed by rubbing with a wet sponge; the impression of the picture will not be injured. Fresh proofs transfer more readily than old ones; but even the oldest printed lines will leave the paper and adhere to the softened celluloid.—*Scientific American*.

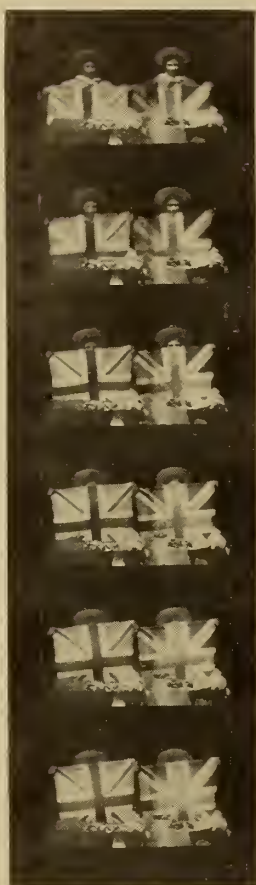
Moving Pictures in Colors

By Cecil Bembridge (in Technical World)

THE magic lantern of our childhood days, the manipulation of which in the youthful mind was regarded with feelings of mystery as to how photographs could possibly be projected on a large white sheet with such clearness of minute detail, has become numbered among the things that were. Portrayal of still life has given place to that in which every motion is faithfully rendered by the cinematograph. Little did the inventor anticipate such unique popularity, when, in 1885 he showed a simple apparatus by the turning of the handle of which he depicted on the screen incidents of every day life in the fullest detail. It was as if he had harnessed the camera obscura, packed it in a box, and compelled rendition when he so desired by the mere turning of the unpretentious handle. Little wonder therefore that the members of the Royal Photographic Society of London before whom the discovery was first shown, regarded it with amazement.

Yet its possibilities were far from realized. The inventor himself regarded it rather as a scientific toy in much the same light as the gyroscope has been considered, so he packed it away and practically forgot its existence. To him it possessed no commercial possibilities. At that time he was not far from wrong in his conclusions. The celluloid photographic film in long lengths had not then been invented. His photographs had to be made on revolving glass disks, obviously a very difficult and inconvenient process, requiring care in handling to prevent breakage, while at the same time they were bulky and heavy. Two years later he pressed his scientific toy into service as a novelty for advertisement purposes. He set it up in his window in Piccadilly and revolved the plate projecting the pictures on a small screen for the benefit of one and all that might be passing, never dreaming of what would follow. It proved the most magic force in advertising that has ever been devised. The fashionable street of the West End of London became packed with sight-seers struggling to catch glimpses of these pictures in all the animation of real life. The traffic was dislocated and the police, apprehensive of public safety requested the owner to withdraw the novelty from his window. He acquiesced and for the second time the scientific toy was packed away.

In 1889 it was once more brought out of its resting place for since the last demonstration to the public in the street of Piccadilly the inventor had been thinking hard. He was seeking for a flexible substitute upon which his photographs could be recorded. He had struggled with gelatine and other obvious substances of a like nature with com-



Film. Each Half Taken Through Separate Color Filter.

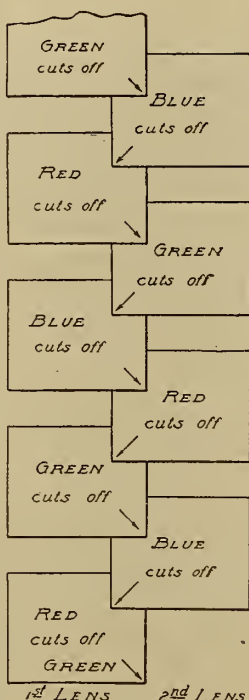


Diagram Showing How the Color Scheme Works.

mendable zeal but indifferent success. At last he bethought him of celluloid in long lengths. By dint of perseverance and resort to many ingenious artifices he succeeded in making thin sheets of this material which he cut into a series of narrow strips and joined together, sensitized, and secured a series of photographs taken at about thirty per second. He prepared similar celluloid transparencies from these negatives and exhibited the sum of his efforts at the Crystal Palace in 1889, in which year the first patent was granted to Mr. William Friese-Greene, F. R. A. S., F. R. M. S., and associated with a host of other of the scientific institutions of Great Britain for taking photographs on films in such a manner that when projected on the screen a life-like action was produced.

Such in brief is the story of the discovery of cinematography—an invention full of romance evolved by its inventor in the pursuit of his scientific investigations to demonstrate a certain phase in photographic science but now one of the most valuable commercial assets in the world. Mr. William Friese-Greene is the father of Cinematography, and the story of the difficulties with which he had to grapple, as great in their character as those experienced by Daguerre in obtaining his sun pictures, teems with absorbing interest.

The inventor has never forsaken the field of research associated with his discovery though the fruits of its commercial development passed out of his hands. No sooner was it launched upon the sea of success by other exploiters in the same field whose attention had been drawn to the subject by the commotion created in Piccadilly, and the extent to which the public curiosity was thereby aroused, than he set to work upon the solution of two other problems in connection with the art and which have completely baffled other investigators. It is a story of twenty years' patient research and endless experiment, but which he has now finally overcome in a manner so simple as to appear impossible. This is the taking and projecting of cinematographic pictures in natural colors and their reproduction upon the screen in the full beauty of Nature. But not only in colors. The pictures are shown stereoscopically as well.

It was in one of the laboratories on the south coast of England that the mystery of this latest development was unraveled to the writer. At the time of my visit Mr. Friese-Greene was busily engaged in completing his arrangements for the demonstration of his apparatus before one of the learned societies of London. The special films upon which the photographs have to be taken were in proc-

ess of preparation, while some two dozen that had already been completed were being run through the small projector he has devised for such work to receive his approbation.

As the discovery was to make its bow to the public via a gathering of scientists it was essential that absolute perfection should prevail. The camera itself, which outwardly is of the same size and appearance as the ordinary black and white cinematographic machine, distinguished only externally by its twin lenses, was busy at work upon the most difficult subjects it is possible to attempt in chromo-cinematography.

The inventor in this study has proceeded upon quite original lines. Other investigators in the field of color photography have published data concerning their ways and means of achieving their ultima thule but they are totally different in those of this worker. For several years Mr. Friese-Greene was engaged in delicate work with the spectrum in connection with astronomical research, and the experience he thus gained respecting colors and their peculiar phenomena have been of material assistance in his latest enterprise.

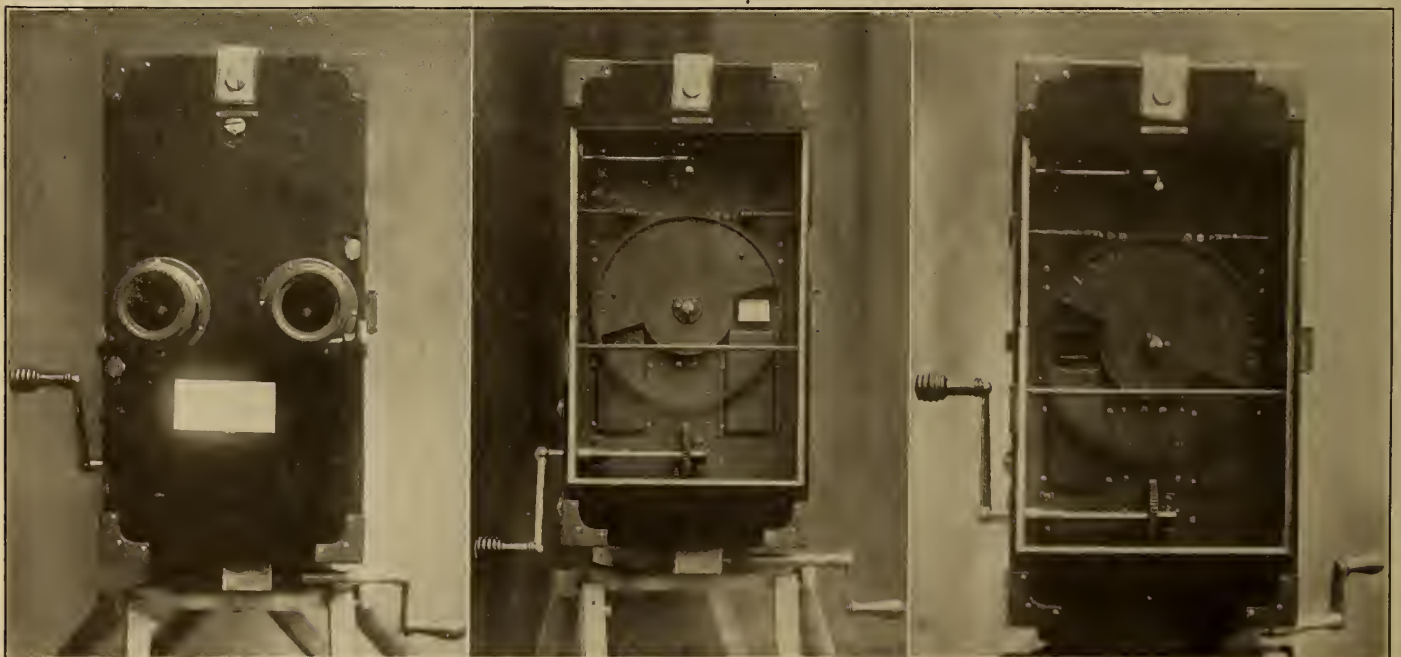
"Just look at this," he remarked, at the same time handing me a large spool of film. "It represents one of the most difficult subjects I have yet taken. It shows practically a plant from the time the first shoot appears above the soil until it is in the full panoply of gorgeous bloom." Held to the light it resembled merely an ordinary black and white transparency or positive. Closer examination revealed the fact that every picture slightly differed from its neighbor. At one point it was somewhat more opaque—at another more transparent. But still more critical examination showed that the pictures were really resolved into groups of threes, so far as intensity of image was concerned but otherwise different so that they became consecutive. Full analysis of the film indicated that the first picture of each group of three had another relationship, the second and third respectively were the same. The first were those which had been photographed through the red screen, the second those taken through the green screen, and the third under the violet screen,

since these three colors are the fundamental colors of the spectrum from which, as is well known, all other colors are built up. Consequently, although when the transparency is projected upon the screen in black and white, it appears as an ordinary picture; when the respective color screens are inserted so that the black image taken through the red color filter is thrown once more through its corresponding color screen and the others likewise the image on the screen falls into line with the peculiarity of visual persistence and one actually sees a perfect three color picture.

It must be understood, however, that three pictures are not taken respectively through three screens. In other words an image is not photographed through the red, then through the green and finally through the violet, and the three pictures then thrown on to the screen in superimposition to produce the three-color effect. Such a procedure would entail the film being three times the length of that required in ordinary black and white work, while subsequent projection would necessitate the use of three lanterns throwing respectively the red, green and violet pictures at three times the normal speed. The film is of the same length as would be required for ordinary monochrome work while only a twin single lantern is used.

At first sight it appears absolutely impossible to achieve such a result by this means, but in reality it is very simply accomplished by means of the Friese-Greene method without resort to intricate apparatus or complicated working. In order to understand the whole operation it is first necessary to explain the design and manipulation of the camera and projector.

Although the camera is fitted with two lenses and works stereoscopically it does not do so in the generally accepted photographic sense of the word. In ordinary photographic work of this character the two exposures are made at the same moment, the record of the two lenses being just as the eye sees them. The stereoscope superimposes the two images, making only one. The two distinct pictures as seen by the eyes become blended together so that the brain only receives one impression. In the Friese-Greene camera, however, the exposure of the two lenses is alter-



Front of Camera, Showing Twin Lenses.

Front of Camera Opened, Showing Shutter
Exposing Left Lens.

Front of Camera Opened, Showing Shutter
Exposing Right Lens.



The Inventor Operating the Camera.



Side of Camera Opened, Showing Operating Mechanism of Film and Color Filter Band.

nate. This is done for two specific purposes. In the first place it must be borne in mind that when making a cinematograph negative the incidents depicted are in reality a series of snap shots. They are not moving in the true sense of the word, since there is some motion lost during the period the shutter is closed, but the pictures being taken in such rapid sequence the eye does not succeed in noticing the lapse between each exposure. This disadvantage cannot be avoided with the existing apparatus as the shutter must be closed during the small fraction of a second, which is required to bring a fresh unexposed part of the film before the lens.

In the Friese-Greene method by making the shutters work alternately, the one records the period of motion lost by its fellow lens while covered by the shutter. Consequently in reality two different films are secured of the one incident which if projected in black and white would equally depict the scene but in two ways, since the one would show what the other had failed to record. Then again the twin alternate lens motion is requisite to secure the desired blending of the colors whereby the resultant heliochromic image is seen on the sheet.

The camera is divided into two individual sections each self-contained and distinct from the other, though both are fitted with the same mechanism and exactly alike in every particular. The unexposed sensitized film is placed on its spool in the upper right hand box in the usual manner, issuing therefrom through a slot at the base. This film is then passed round a pulley up over a second pulley on to a drum. Here it picks up the color filter film which will be explained later. From this drum it is guided into a slot which leads it down the front of the camera to the lens aperture. Just above the latter point it is seized by the teeth of an oscillating arm which is made to rise and move forward and then descend, engaging in the last named movement with the perforations in the edge of the sensitized film and its color filter, jerk-

ing them forward three-quarters of an inch over the lens aperture, and holding both films tightly there during the period of exposure. When the shutter closes again the oscillating toothed arm rises, moves forward, and upward, and seizes a fresh length of film jerking it into position in the same way, the film thus being moved forward three-quarters of an inch immediately before each exposure. After being exposed the film passes over another drum where the color filter having completed its work leaves the sensitized film which passing over a third drum enters the lower or exposed film box and is wound on the spool in the usual manner.

The most vital part of the instrument, however, is the color filter. This comprises an endless band subdivided throughout its entire length successively into small colored areas, each of the dimensions of a cinematographic picture, of red, green, and violet, respectively. This filter is made of celluloid, this material having been selected as the thinnest possible for the purposes and in which refractive disturbances are quite eliminated. The color screen is brought into immediate juxtaposition with the sensitized surface of the photographic film and like that, being perforated along its two edges, is brought and held in dead register with the film throughout the whole operation. The color filter band and the photographic film diverge after the exposure has been made at the second drum, the color film passing over a third pulley, then proceeding right around the camera by means of three additional pulleys and a jockey pulley until it rejoins the unexposed film issuing from the upper spool box at the first drum. The utilization of the jockey pulleys serves to keep the endless color filter band in a perfectly tightly stretched condition, so that there is no possibility of the two being thrown out of register, and the whole of each picture secured must be obtained through one of the three color filters.

But the color filters in the two separate sections of

the camera do not travel in harmony. That is to say the reds, greens and violets do not work in such a way that the same colors are successively shown. In other words pictures are not recorded on either side through two red screens, two greens and so on, nor does the red of the band for the second lens follow the red of the first lens. Instead the disposition of the two bands is such that when a red in the first lens is exposed it is followed by a violet in the second lens which in turn is followed by a green in the first lens, and again by a red in the second camera, and so on. Consultation of the diagram—page 135—will show how the two color film bands expose successively when working. It is this arrangement which constitutes the vital secret of the whole invention and the discovery of the system is a notable contribution to our knowledge of colors. What really takes place is what the inventor terms the cutting in and cutting out of the colors. The effect is practically the same as obtains when one uses the dissolver on the ordinary magic lantern, only instead of one picture being dissolved into the other the three fundamental colors, red, green, and violet, become dissolved or blended together, thereby producing the thousands of tints and hues between these three base colors and from which they are built up.

The camera works in the same manner as the ordinary single lense cinematographic instrument by means of the single handle, by which the whole of the various sections of the mechanism are set in motion to perform their individual tasks. The shutter is so designed that the period of exposure of each lens is precisely the same so that perfect balancing of the images on either film is assured.

When it comes to the projection, obviously, in order to secure the desired stereoscopic impression true to nature in point of color, two lanterns must be used, one film for each. Similarly there must be two color filter bands working on the same endless system. Suitable devices are introduced to ensure that, upon the insertion of a new film picture, the sections which were photographed through a red color screen are projected through a red color screen, so that there shall be no confusion in the colors. The same disposition in regard to the two color films to secure the desired cutting in and cutting out of one color with another as practiced in the camera is repeated in projection, and it is this blending which insures the conveyance of an absolutely truthful representation of an image in natural colors to the brain. The two lenses are fitted with finely devised adjusting screws so that the angle of one to the other may be altered at will according to the size of the picture, which in turn is influenced by the distance between the screen and the projector. By this means the illuminated spaces on the screen from each lantern become superimposed with absolute precision so that when set in motion there is no possibility of the two pictures becoming thrown out of register, such as is sometimes observable in color printing on paper or other fabrics. Although the pictures are taken at the normal rate, viz., 16 per second, which is about the limit of the receiving capacity of the human eye and brain, it must be remembered that the two cameras working together give a total of thirty-two pictures per second. This speed being repeated in projection—though the eye is deceived to the extent that it appears as if only sixteen pictures were being given per second—assists in the blending of the colors to present the characteristic impression of a three-color image in accordance with the laws of visual persistence.

As may be realized, the preparation of the color filters in order to secure the pure absolute fundamental colors of red, green, and violet, called for tremendous research and patient experiment. Hundreds of filters were produced by the inventor before he finally succeeded in achieving the ultimate result. In this work, however, his knowledge of spectrum analysis stood him in valuable stead, but it may be pointed out that in this phase of the work he encountered many curious and unexpected results which have hitherto been unknown. Once the colors became standardized as it were, the work was comparatively easy and now the color filter bands can be prepared expeditiously and cheaply.

Another point of importance moreover, has been the great improvement of the sensitized films. These can now be made as rapid as required for any speed in photographing, or to fulfill other peculiar conditions. The films have to be subjected to special treatment since that ordinarily employed is quite useless, because, as is well known, the colors of the three fundamental units of the filter band are of varying light resisting capacity. By the special treatment of the sensitized surface carried out on the lines Mr. Friese-Greene has evolved, the non-actinic properties of these colors are broken down somewhat, so that in the photographs the relative color densities are produced. In fact so sensitive are the films rendered, that in the dark-room work has to be carried out in practical darkness, the lights instead of being of the conventional ruby type being shaded with superimposed red and green glasses. For the making of the positives, however, the ordinary films may be used.

At first sight it may be thought that cost of operation will render the process commercially impossible. This, however, is not the case since it is an outstanding characteristic of the Friese-Greene system that cost of preparing pictures in color is but little in excess of that for preparing monochrome pictures, and certainly cheaper than hand coloring of the films, which is but crude. True, owing to duplication of the camera photographing equipment, and the projector, the capital outlay in this direction is practically doubled, but even in this case the simplicity of the mechanism enables it to be manufactured at a reasonable figure. The color filter bands are inexpensive and with care have a long life. Moreover by his system of projection ignition of the film is rendered impossible except by sheer carelessness or wantonness. The cost of photographing in the colors averages from 50 to 75 cents per 100-foot run, but here again once the master negative is obtained transparencies can be multiplied indefinitely and at the same outlay as is incurred for preparing black and white films.

The general consensus of opinion among those interested in cinematography and those in scientific circles is that this stereo-chrono-cinematographic process is destined to supersede the existing process and will bring about as complete a revolution in cinematography as the animated picture apparatus exercised in regard to the antiquated magic lantern.

An American consular officer in western Europe reports that a business man in the city in which he is located has advised him that he desires to be placed in communication with American manufacturers of cinematograph films, and requests the names of such firms. The party making the inquiry does not wish to deal with firms renting films, but with the makers themselves. Inquirers are referred to file number 3180, Bureau of Manufacturers, Washington, D. C.

Art in Moving Pictures

By David S. Hulfish

LEST there be some difference in opinion as to the meaning of the word art as used from time to time in the following lines upon the subject of art as expressed and as possible of expression in motion pictures, the definition of the word is taken from the "Standard Dictionary of the English Language." (Funk & Wagnalls, 1905.)

"Art (noun). The skillful and systematic arrangement or adaptation of means for the attainment of some desired end."

This, then, is the broadest and possibly the briefest definition for the word art which can be formulated. The dictionary goes further in explanation of this definition, amplifying it by giving three subsidiary definitions: "(1) The practical application of knowledge or natural ability; skill in accomplishing a purpose. (2) A system of rules devised for procuring some scientific, aesthetic or practical result; also, the mastery of such rules; by extension, a branch of learning to be studied in order to be applied. (3) Facility resulting from practice; skill in the use of rules or principles; dexterity; hence, power."

Going at once to the application of the broadest definition to the making of motion pictures, art in motography must consist of the skillful and systematic arrangement or adaptation of motion pictures for the attainment of some desired end. What is the end desired? How can it be attained? How can the principles and rules of related arts be used to advantage in motography to attain that end?

Motography has two applications which are widely different when the requirements of the product are considered. Motography for science requires that a continuous record of a series of events, or of a single progressive event, be kept with the greatest possible accuracy, that facts may be learned from the finished pictures. Motography, for the entertainment of the people at large, requires that such records be made and presented in the finished pictures as will convey to the minds of the observers of the projected motion picture the thought of the author of the picture.

The related arts from which rules may be taken ready made for use in motography for entertainment are literature, drama, pictorial art, photography.

Photography, like printing and engraving, is but the handmaiden of the other arts. It should be considered in motography as merely the means for placing before the audience the thoughts of the author of the picture as embodied in changing scenes, the art of the picture being developed fully in the scenes themselves before the motion picture camera is called upon to record them. Photography as used for motion pictures is no more to the artist who makes the picture than is printing to the author who writes a pleasing story for book or serial form. A pleasing story, neatly and skilfully printed, is more acceptable, and brings greater pleasure to the reader than if poorly set forth in type, paper and binding. Yet the art of the author is in the story, regardless of the printer's care or negligence. Compare a schoolboy's soiled copy of "Hiawatha" with a brand new spick and span copy of an average dime novel which also deals with Indians, perhaps with the same tribe. The relative art in the two stories is not changed by the printing, but

Longfellow's art in composing words into a story would be better set forth and would appeal more strongly to the reader were the author's art assisted by the printer, and a neat, clean, clear book offered for inspection. In the same manner, and to the same extent, the relative art in two motion pictures, is not changed by the photographer's care or negligence, the story and the scenes being composed by the author, but the motion picture author's art in composing the scenes and actions into a story would be better set forth and would appeal more strongly to the spectator were the author's art assisted by that of the photographer, and a neat, clean, clear film offered for projection. No art of printing can immortalize the drivel of some so-called "popular" novels. No art of photographing can redeem a poorly conceived, poorly composed, purposeless motion picture. Art in a motion picture must exist prior to the photographing of the picture.

In pictorial art, every picture expresses at least one thought. Sometimes but a single thought is offered; sometimes a number of thoughts having some relation are offered, one being a principal thought, around which the others are grouped to support or accentuate the central theme of the picture. In the drama, every play has a central thought or purpose or lesson, and the whole drama is modeled to present that one thought or lesson to the audience in the most intelligible and, at the same time, most acceptable form. In literature the same is true or the work is not one of art, for by the very definition of art there must be an end to be attained, and that end must be attained by a skillful and systematic adaptation of the means at hand. To secure art in a motion picture, there must be an end to be attained, a thought to be given, a truth to be set forth, a story to be told, and the story must be told by a skillful and systematic arrangement or adaptation of the means at hand subject to the author's use.

In literature, the drama, and in pictorial art, the masterpieces consist mostly of simple stories simply told. Singleness of purpose, simplicity in plan, skill in execution; these make a masterpiece in any art. The art of making motion pictures is no exception, cannot be an exception, to the principles which underlie all arts. The artist who manifests his art in the making of motion pictures must select a simple story, plan to tell it simply, and then skillfully adapt his means to that end.

The means at the hand of the motion picture artist are principally fixed scenes and moving subjects forming a part of the scenes, photography being only a means for recording. To a limited extent, the artist has recourse to the wording of title pages or similar pages projecting words upon the screen, and to a limited extent the art, or rather the science, of photography may help.

The four related arts named must lend each its quota toward the perfect motion picture, and each should be capable of segregation and should stand analysis when studied as though removed from the motion picture as a whole. First and fundamentally, the story selected to be told, should be good literature. It should reveal the features of introduction of characters, development of plot, culmination, climax and resolution of plot. As a literary effort, the story to be told must bear analysis

with credit and must evidence literary art or a thoroughly artistic motion picture cannot be builded upon it.

Second, the story selected must be dramatized properly and well. The characters and the costuming must conform to the rules of art in the drama. The characters must be balanced, with principal character or characters and supporting characters, the principal roles being as few in number as is consistent with the story to be told, that the principle of simplicity and directness may be maintained. The entrances and exits of the actors, the number and order of the scenes, and the sequence of the portrayal of events in the story all must conform to the accepted rules of dramatic art or the resultant motion picture in final form inevitably will suffer from the neglect of principles.

Third, pictorial art must make each scene pleasing. Motion picture making when considered with reference to pictorial art has far greater latitude than the drama in the selection of stage settings, but has the limitation of the lack of color. The picture to be motographed must be studied in values of neutral shade, as they must appear in black and white or in monochrome tints upon the screen after photographing and projecting. The areas of the various tones must be balanced and the directions of the principal lines of the scene setting must conform to the rules of pictorial composition. In composing the scene the principal positions of the actors and their color or rather neutral tone values must be considered as component parts of the total scene to be reproduced. The opportunity for the exercise of the skill of the artist in staging the dramatized story is substantially unlimited. The motion camera is the audience, and the audience, therefore, may be taken by the artist into any viewpoint, at any distance from cities or civilization, to gain the setting of suitable scenery, either wholly natural or skillfully prepared. The selection of the exact viewpoint for the camera lens, and the selection of the angle to be included by the lens, determining the size of the setting to be placed upon the picture film, all are within control of the artist and each is a means to be used skilfully for the attainment of the desired end.

Fourth, the photographer must be called upon to exercise a scientific accuracy in preserving the relative values of the neutral tones as determined upon and adjusted by the artist making the motion picture. After the images have been recorded photographically, the artist still has a means at hand for the modification of his picture to attain his desired end more skilfully; this means is the tinting of the picture, either by the chemical monochrome processes, which change the color of the shadows of the picture, or by the staining processes, which change the color of the high lights of the picture, the middle tones being modified correspondingly by either of the expedients.

The resulting picture, artistic in literature, artistic in dramatization, artistic pictorially and artistic photographically, will please the litterateur though he know nothing of pictorial art, will please the pictorial artist, though he know nothing of literature or drama; will please every photographer, from tyro to professional, and will please both the dramatist and the patron of the drama. Above all, it will please the average observer who may be none of these things, educated specially in none of the lines of art which are brought into service in producing the picture, for the appreciation of beauty is universal, and such a masterpiece would be beautiful.

A review of the motion pictures before the public

shows that a few masterpieces as contemplated above have been produced, and that many attempts have been made along the lines mentioned. The motion artist must be versed in so much knowledge of collateral or related arts that the education required is a broad one, but the ever widening popularity of motion pictures ultimately must attract the efforts of such a person, or produce one. Speed the day.

Is Electricity a Substance?

Editor NICKELODEON:

In a very able article under the caption, "Direct and Alternating Current," Mr. F. F. Hermanson makes, in the April issue of THE NICKELODEON, an assertion concerning which the writer, while not exactly taking issue with the gentleman, would most decidedly be inclined to question. Mr. Hermanson says, "While current is said to flow in the wire, it must not be thought there is any material substance passing along or through the wire." He cites the fact that current travels through the conductors of an ordinary light circuit at the rate of about 190,000 miles per second as proof that there can be no actual flow of material substance through the wire.

At first glance this would indeed seem proof of the most conclusive sort. It would seem to settle the question for good and all. But second glances, like second thoughts, sometimes cause one to hesitate. How does Mr. Hermanson know that the electric current has not material substance? Is he certain that human knowledge has fathomed all the secrets of nature so completely that it can assert beyond question that there is no substance of which it has as yet no knowledge? Substance of a kind, if you please, that is intangible. If the current has not substance (material substance) and does not flow, how does Mr. Hermanson account for the phenomenon of heating in wires carrying current? How does he account for the fact that certain substances choke back the current; rheostat resistance wire, for example? How does he account for the newly-discovered fact that a right angle turn of a conductor carrying heavy current there is something thrown off, apparently by centrifugal force?

The writer is of the opinion that there is not only material substance in the electric current, but that it actually travels through the wires. He is of the opinion that certain things now regarded as intangible have substance, and material substance at that, though of what that substance consists he has not the faintest idea.

Most people would smile at the idea of a sunbeam having material substance; yet, to the writer's mind, it is a very open question as to whether it has or has not.

Scientific men tell us that all inter-stellar space is an intensely cold void filled only with a vague ether, amounting practically to vacuum. Now, if this be the fact is it to be imagined that, supposing a beam of light to possess the quality of heat when it leaves the sun, it could or would retain it through all those millions upon millions of miles of space so cold that the North Pole would be a summer garden by comparison? Decidedly not. How, then, is it that we get heat from the sun? May it not be that beams of light have material substance of a kind and that friction with the atmosphere and friction by impact with earth produces the heat? Is the idea so wild? Can you produce some better explanation?

The writer does not believe electricity to possess substance in the sense we now understand the term. He believes, however, that science is not as yet far enough advanced fully to understand all the word substance means.

F. H. RICHARDSON, Chicago.

Picture Show in a Church

A five-cent theater for children has been instituted in the Fullerton Avenue Presbyterian church at Fullerton avenue and Larrabee street, Chicago.

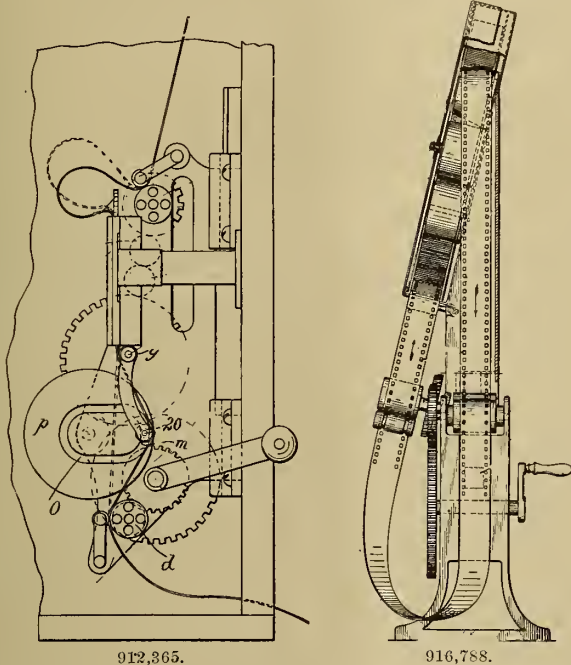
Believing that a show of selected moving pictures would have an elevating influence, the women of the church have arranged to give a performance in the assembly room every Friday evening from 7:30 to 8:30 p. m. Films of travel and other educational subjects will be shown. The first show was given before a house full of delighted youngsters.

New Amusement Patents

By Austin Sherrill

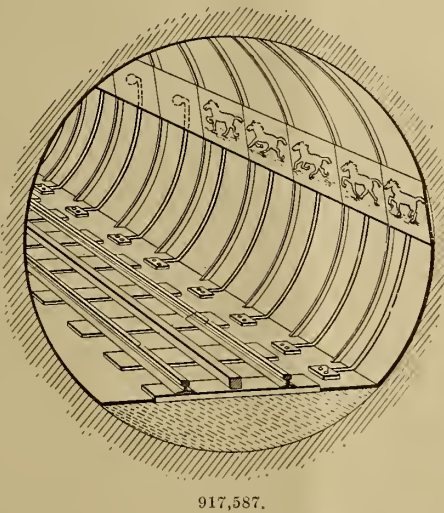
It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

912,365. Kinematograph. The machine presents a new method of moving a film in step-by-step manner. In the illustration, a lever arm is rung at *g* and carries a roller *20*, which is controlled by the slot *o* in the revolving disc *p*. As the roller



20 is moved forward by control of the slot, the film is pulled downward, taking up some of the slack of the upper feed loop. The roller *20* then retires to the left and the slack is taken up by the lower feed wheel *d*. When the roller *20* next comes forward the film is pulled down again, one step distance. H. J. Crudge, of Montreal, Quebec, Canada, assignor of one-half to F. P. Gutelius, of same place.

915,276. Merry-Go-Round. The novelty lies in the rocking



917,587.

of the platform while the cars are traveling, and in detail for producing the rocking. John A. DeVito, of Boston, Mass.

915,359. Projecting Apparatus. The invention pertains to the projection of pictures for illustrating songs and for similar exhibitions where the phonograph is combined with the lantern

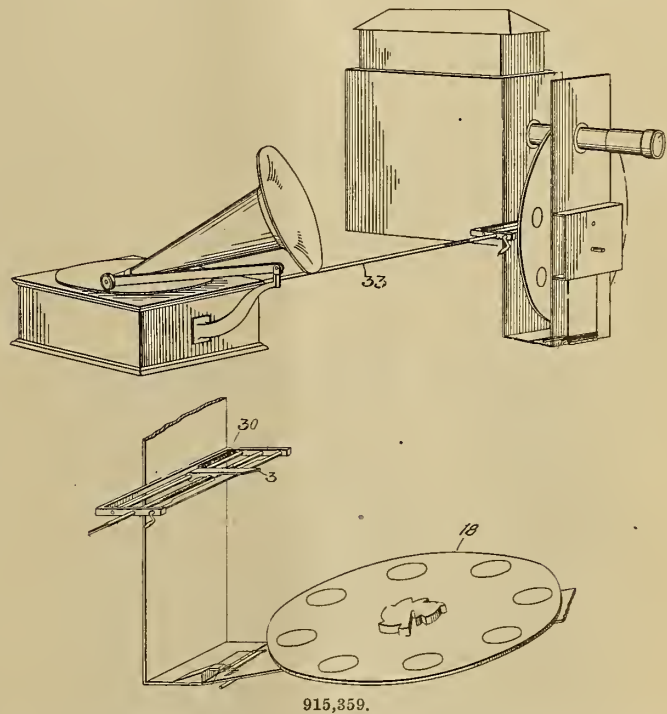
slide to form the entertainment. The lantern slides are mounted upon a carrier such as the disc *18*. The carrier is permitted to move from position to position, thereby presenting slide after slide for projection, when the notched wheel or ratchet wheel *20* is released by its pawl *3*. The pawl *3* is moved by the phonograph by means of a rod *33* and the different depths of the pawl teeth are designed to control the different lengths of time that each slide shall remain upon the screen. Joseph M. Kirby of Longmont, Colo.

915,382. Pleasure Railway. John W. Rehling of Pittsburg, Pa.

915,448. Magazine Talking Machine. Charles E. Krueger and William H. Krueger, of Minneapolis, Minn.

916,092. Electric Sign. Robert E. Belcher, of Portland, Ore.

916,410. Protective Device for Kinematograph. The invention relates to protecting from fire the inflammable strips of celluloid in common use. The improvement provides a prac-



915,359.

tically air-tight casing for the film and furnishes automatic means for extinguishing flames at the point of entrance of the film into the magazine. Donald J. Bell, of Chicago, Ill.

916,514. Automatic Vending Machine. Henry V. Westervelt, of Hoboken, N. J., assignor to the Great American Automatic Vending Machine Company, of same place.

916,557. Automatic Vending Machine. Henry G. Howcr, Walter D. Mull and Archie C. Cooper, of Clinton, Ill.

916,590. Amusement Apparatus. A riding device having a single-rail truck. Thomas W. Potts, of London, England.

916,751. Moving Picture Machine. The object is to facilitate the feeding of the film under the intermittent movement by providing means on the machine for tautening the film where it traverses the lens, together with means acting to free the film from the tension with each operation of the intermittent movement. Herbert S. Mills, of Chicago, Ill.

916,788. Film Winding Mechanism. The invention pertains to mechanism involving the use of an endless belt. An endless film containing the pictures is mounted and actuated so as to bring the pictures before the lens, taking the film from the inside layer of the reel in the magazine and returning the film to the outside layer of the reel. Henry K. Sandell, of Chi-

cago, Ill., assignor to Herbert S. Mills, of same place.

916,828. Automatic Vending Machine. George C. Barone, of Fredonia, N. Y.

916,838. Coin-Controlled Mechanism. This invention relates to coin controlled devices of any kind, and the object is the provision of a mechanism adapted to carry out two complete cycles of operation upon the deposit of a single coin. Charles F. Burkhart, of Buffalo, N. Y.

916,877. Electrode for Arc Lamps. The negative carbon is much smaller than the positive carbon, and has a thick metallic casing surrounding it. Friedrich Kalkner, of Nuremberg, Germany, assignor to Siemens-Schuckert Werke G. M. B. H., of Berlin, Germany.

917,024. Ticket Holder. William A. Downing and James T. McHugh, Pittsburg, Pa.

917,266. Automatic Vending Machine. Louis J. Disser, of Chicago, Ill.

917,587. Advertising Device. This inventor reverses the usual order of having the spectator sit still while the pictures move. The illustration should be self-explanatory. Hardy V. Good, of Finsbury Circus, London, England.

917,697. Moving Picture Machine. The object of the invention is to provide a machine having an improved film-holding mechanism in which the film is held and comes in contact with the machine only along its edges, obviating all danger of injury to the picture surface of the film. Dallas C. Woodworth, of Chicago, Ill.

917,727. Film-Steadier. This is an attachment for any moving picture machine, and has for its object the prevention of the objectionable jumping or quivering of the picture upon the screen. It is a friction device applied to the film between the upper feed loop and the film gate. John L. Hammond, of Macon, Mo., assignor of one-half to John W. Patton, of same place.

Of Interest to the Trade

By L. F. Cook

Baby Show Draws at Nickel Theater

The Brayton Manufacturing Company is in close touch with the management of the family theater. Anyone wanting to know what is going on among the shows anywhere in the United States is easily gratified at the company's office by broaching the subject to the manager, Mr. George R. Bird. Recently the atmosphere was overcharged with enthusiasm following the success of a "baby show" scheme for which the company is sponsor, and which has just closed in a glory of success at one of the local theaters. Baby shows are not a new enterprise; on the contrary they are well known, by reason of their certain success, but the nickel theater baby show is new and novel because the baby does not have a look in save

of late in attractive slides. Just now his hobbies are the slides "Just to remind you there are others behind you," and "What would you do?" He also shows hundreds of gems in recent advertising slides produced for live managers in all parts of the country, all original, new, attractive and desirable.

The success of the baby show has acted as a stimulus to the company, and it will give the new attraction idea for family theaters constant thought, with the view to releasing new schemes frequently, after having first tried them and proven their worth.

Mr. Bird has promised to furnish THE NICKELODEON for its next issue a full account of the mode of putting on the baby show, so that our readers may avail themselves of it.

Who does not know the eagerness of the young mother to display the charms of her beautiful baby? Who does not know how baby shows in churches and in public places draw crowds, and how friends of the contestants as the show draws to a close will spend their money?

There is no expense to the theater whatever; the contestants gladly pay for everything, and it need not exceed 50 cents each with which to pay for the slides.

Inspection and Insurance

A department of inspection, whose duty it will be to see that all theaters are well ventilated, safe, clean and light during performances, has been appointed by the Motion Picture Patents Company, and will send inspectors to every part of the United States. Announcement is made to the effect that the Patents company has secured for its licensees a fire and accident insurance. Formerly few pictures theaters have been able to secure fire insurance, and these at an almost prohibitive rate, but since the establishment of the department of inspection the insurance companies have stated that the risk is reduced, and a substantial concern in New York has issued insurance covering all furnishings, fittings, machines and films at a rate less than half of that formerly asked. Furthermore, there is an arrangement whereby the same company will issue a liability insurance which will pay as high as ten thousand dollars for damages or death resulting from accident caused by fire, panic, alarm of fire or stampede.

It is said that as soon as the newly appointed board



in the picture. The babies are not needed in the contest and do not mar the success of the performances by their noisy presence. The mother has no trouble entering the contest save to bring to the manager a photograph of her prize winner.

Mr. Bird is authority for the statement that no scheme has ever been devised for bringing the crowds and the nickels to equal this. Enthusiastic friends of the mothers walk right up to the ticket office and buy whole rolls of tickets and vote them for their favorite. Young ladies go out after anybody they can find, induce them to buy and vote tickets for their favorite, the baby of their sister or brother or some dear friend. To hear Mr. Bird talk about this scheme is a treat. Of course he forgets it for a moment to show you some of the hits he has made

of censors cuts out a bit of film, the manufacturers study the discarded portion, and make notes in order to prevent similar mistakes in the future; and it is safe to say that just as soon as they are able to learn exactly what is desired there will be nothing but that kind produced, and the board of censorship will go out of existence for lack of work.

Ventilation of Moving Picture Theaters

The proper ventilation of moving picture theaters has in the past been given very little attention. At the present time many cities are passing ordinances to enforce some kind of effective ventilation, and it would seem as though the comfort and pleasure of patrons would lead progressive owners to put in good ventilating equipments, aside from any compulsory regulations.

Many of the theaters have in the past installed fans of the ordinary disc or "buzz" fan type for use in hot weather, but such fans do not in any way improve the air in the room or make the place any cooler. They simply stir up the air, and the only cooling power they have is due to the direct draft and increasing the evaporation of the perspiration from the skin, just as blowing on the back of the hand will cause a sense of coolness, even though the air from the mouth is warmer than the air in the room.

What is needed is some method of taking the foul air out of the room entirely and replacing it with sufficient outside air. This can be done most effectively by means of some form of ventilating fan, the most convenient being a fan operated by means of a direct connected motor.

To give best results in rooms which are fairly crowded, as is usually the case in moving picture theaters, the air should be changed about once in five or six minutes. This will keep the air cool, as the hot air which rises toward the ceiling will be drawn off and its place be taken by comparatively cool air from outside.

In selecting the proper fan the height, width and length of the room should be multiplied together to give the cubic contents of the room, and dividing this by six will give the number of cubic feet per minute which the fan will have to move to change the air in the room once in six minutes, and the capacity of the fan in cubic feet of air per minute should be used in selecting the fan, instead of simply comparing prices on fans having the same diameter, as two fans of the same diameter may have a very different capacity, and the amount of air it will move will depend both on the angle at which the blades are set and the speed at which the fan is run, so that one manufacturer may set the blades at a smaller angle and run the fan at a slower speed and so use a considerably smaller motor than another manufacturer who uses blades set at rather steep angles and run at a fairly high rate of speed.

In general it does not pay to use a small fan running at a very high rate of speed, as it requires a good deal more power to remove the air with a small fan run at a high rate of speed than would be the case of a larger fan running at a lower rate of speed, and the slower fan will not be as objectionable in theaters or auditoriums where speaking or singing is going on, as in the case of a high speed fan the excessive amount of hum would be very annoying.

The most effective results can probably be obtained by running the fan at medium speed, say 700 revolutions per minute for the 24-inch size, 550 revolutions per minute for the 30-inch, and 450 revolutions per minute for

the 36-inch. At this speed the noise will not be excessive and the fan will move the most air by the least amount of power.

By installing a speed regulator in connection with the fan and putting the regulator in the room with the moving picture operator so that he can adjust its speed and cut it down enough so that it will operate without any noise at all in case singing or speaking is going on, and then when the moving pictures are being shown it can be increased again and keep the ventilation where it should be.

It would usually be best to locate the fan at the end of the room away from the entrance, so that the outside air will be drawn in whenever the doors are opened, clearing out the bad air from the entire length of the room. Of course, it will be necessary to have a suitable opening to the outside air direct to the fan, but this can usually be secured at the end of the room or at the side of the room toward the back.

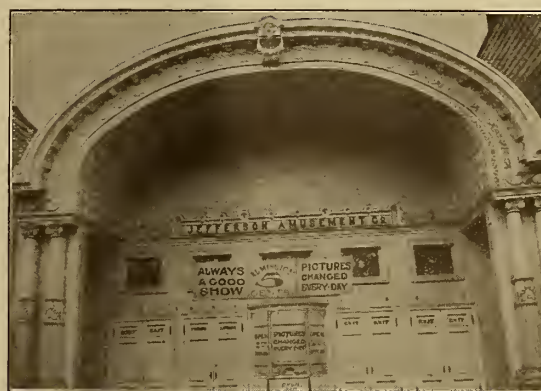
Exhibitors who desire particular information as to the proper ventilation systems for their theaters will do well to write to the manufacturers of such systems who advertise in THE NICKELODEON, who will be glad to give all necessary data.

Sheet Metal Fronts and Interiors

It is only within the last year or two that managers of moving picture theaters have realized the practical and harmonious decorative features to be obtained through the use of stamped sheet metal for fronts and interiors.

The various manufacturers appear to have their share of this business, which really indicates that the demand is constantly growing and that moving picture managers are beginning to have a better eye to decorative effect than heretofore.

The adaptation of stamped sheet metal to fronts is nicely illustrated in the half-tone reproduction shown in this article. It merely is a demonstration of one of the many thousands of varied effects which can be secured by



selecting harmonious designs and combining them with special figures or images in sheet metal.

There appears to have been very little regard in previous years on the part of some managers as to the outward appearance of their theaters. Now this has been changed and a more or less attractive front can be purchased, according to the amount of money which it is desired to expend.

Some manufacturers are producing some special theater designs. They range from a few dollars up to many hundreds of dollars, according to the amount of material which is called for. A very simple design, con-

sisting of neatly stamped ceiling and a few ornaments, can be put up for possibly \$75 to \$100. Such an arrangement is practically permanent, as it can be repainted each season and present a new appearance to the front of the theater; \$100 to \$1,000 naturally makes a difference in the front when it is finished, but at either price there is a relative decorative effect.

There is no difficulty in ordering a front of this character. The owner or manager simply makes an accurate measurement of the front of the building and indicates whether he wants an open or partly closed front. This is submitted to a manufacturer, who places it in the hands of a skilled draftsman or artist in that special line and preliminary sketches are submitted suggesting a harmonious decorative effect. This is always arranged according to the dimensions of the building.

One thing is absolutely essential in securing the proper effect, and that is, the perfect fitting of the plates. Very little trouble will be experienced in securing perfect plates if a reliable manufacturer is dealt with. A poorly made up front generally comes from plates which are not squarely stamped and the seams show plainly, so that care should be observed by the purchaser in this respect.

Again, designs should be selected which are slightly elaborate. This means deep stamping and bold relief work.

The demand for sheet metal fronts will increase right along, as managers recognize the superior decorative effects which are to be obtained for less money than through the use of stucco or other material outside of sheet metal. There is a great difference in the price between the two in favor of sheet metal, so that, no doubt, for the medium class of theaters the sheet metal will prove the most practical and economical.

Interested readers are referred to the advertising pages for the addresses of concerns making a specialty of this kind of work.

A Machine for Unperforated Film

Mr. J. J. Pink, president of the Viascope Company, has recently completed a model of a projecting machine built on the well-known Viascope lines, with the exception that the new machine utterly disregards the perforations in the film it projects. Indeed, film without any perforations at all feeds through the peculiar, but simple, motion-head just as expeditiously as if it was carried on an intermittently-moving sprocket wheel. The film-grip is of the so-called "friction type;" but the word friction, in this case, is a misnomer, for the ingeniously designed feeding device grips the film in an absolutely solid and positive manner.

In its present form the machine requires more careful framing than one depending on perforations for its feed; but it is interesting as an example of the developments that may be expected in the mechanics of the moving picture industry.

The National Theater Managers Association

The National Theater Managers' Association, which operates a film exchange as well as a co-operative association, also furnishes its members with a unique advertising system.

The Universal Advertising System consists of an educational time clock, which registers the correct time in twenty-four parts of the world and the correct standard time in the place where the clock is located.

This lobby clock is two feet by six and a half feet high, and is so arranged to hang on hinges, on one side of the lobby, or in front of the theater, which allows it to face any direction where it will attract the most attention.

The advertising medium of this clock consists of nine spaces, seven front and two side spaces, and is large enough to advertise any vaudeville or moving picture show in an up-to-date way, and most artistic manner.

Waterproof Arguments

The National Waterproof Film Company says:

Gold is now extracted from tailings formerly thrown away. Glycerine is obtained from spent lye which soap manufacturers used to drain into convenient creeks.

Packing house profits depend at present entirely upon utilized former wastes.

Analyze any well established business and you will find its prosperity measured by the care and thought given to the elimination of wastes.

The "infant industry" of a moving picture film exchange is now old enough to take on considerable study in this direction. It is time to remedy the waste of thousands of dollars now caused by inexcusable dirt.

Go into a picture theater and note the quiet and absorbed interest in a clean film; then observe the distraction and the hum of conversation when a dirty one is shown.

Ask the exhibitor if he prefers a new subject that is dirty and full of rain to an old one which is absolutely clean. His answer will perhaps help you to realize that cleanliness has more to do with the value of a film than the novelty of subject under which you have been conducting business.

If it is true that a clean film is worth more than a dirty one your profits must surely be increased by having your films waterproofed so that you can keep them clean.

The National Waterproof Film Company has established a splendid business, and the testimonial letters it is constantly receiving from satisfied customers whose names are well known to the trade are worth reading. The company has had copies printed of a few of these, which are open to the inspection of interested readers.

Whole Building for Cincinnati Exchange

The Cincinnati Film Exchange has leased the entire building located at 214-16 West Fifth street, Cincinnati, Ohio, from the Nicholas J. Walsh Distilling Company, to carry on its business. It now occupies the entire third floor of the building, but, owing to the fact that its business has increased to such proportion, it was necessary to secure the entire building in order to carry on the business properly. The exchange gave a successful meeting at the Lyric Theater, March 18, since which meeting its business has increased wonderfully.

Artistic Announcement Slides

The Ohio Transparency Company has issued a little booklet under the above title, which should be of interest to exhibitors. It lists over a hundred different slides, including a number of pleasing comic or cartoon announcements.

H. Davis Opens Minneapolis Office

H. Davis, Watertown, Wisconsin, is about to open an office in Minneapolis, Minnesota, where he will handle films imported by himself. It is his intention to keep a buyer in London all the time, and so secure the best run of foreign film.

Record of April Films

By H. A. Downey

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

The Medicine Bottle.—Little seven-year-old is left in charge of grandma, who is ill, and is prevented from administering the wrong medicine by means of the telephone. March 29.—472.

Jones and His Neighbors.—Jones, having taken an apartment in a row of houses which are identically the same, he very naturally gets into the wrong house. March 29.—454.

A Drunkard's Reformation.—This subject presents a play within a play, which depicts to the chief actor in the picture the calamitous result of drink, while the whole presents a most powerful temperance lesson. April 1.—983.

The Road to the Heart.—A verification of the theory that the road to the heart is through the stomach, as set forth in the case of Miguel, who, disapproving of his daughter's marriage, drives her from home, but relents for the sake of a hearty meal. April 5.—618.

Trying to Get Arrested.—A tramp commits different depredations with a view to having the hand of the law take care of him, but fails and decides to go to work. April 5.—618.

A Rude Hostess.—A drama depicting a suiterfuge practiced by a clever hostess to entrap a burglar. April 8.—439.

Schneider's Anti-Noise Crusade.—This subject portrays the trials of Schneider in his attempt to prepare the toast "To the Ladies." April 8.—556.

The Winning Coat.—A courtier in disgrace learns of the conspiracy against the queen through winning the coat of the leader, foils their plans and is rewarded with the hand of his sweetheart, one of the ladies of the court. April 12.—767.

A Sound Sleeper.—A comedy showing the ability of a tramp to sleep under the most unfavorable conditions. April 12.—214.

Confidence.—A beautiful romance of a girl, who seeks a higher and nobler life, is confronted by an old sweetheart, who attempts to throw a shadow on her good name, and is shielded by the faithful husband. April 15.—990.

Lady Helen's Escapade.—The experience of Lady Helen, who, tired of her inactive life and longing for excitement, engages as a domestic in a boarding house. April 19.—765.

A Troublesome Satchel.—An amusing comedy which demonstrates the old maxim, "a bad penny is always turning up." April 19.—212.

The Drive for a Life.—The story of a woman's jealousy and the mad ride that was made to thwart her plans for revenge. April 22.—940.

Lucky Jim.—A case of rivalry between chums for the hand of the same girl, which was finally won by each in turn. April 26.—502.

Twin Brothers.—A serio-comic subject portraying the story of brothers separated in youth and their novel reunion. April 26.—437.

'Tis an Ill Wind Blows No Good.—A decidedly interesting comedy-drama of freakish fortune. April 29.—876.

EDISON MANUFACTURING COMPANY.

Hard to Beat.—The experience of Ikey, the merchant's son, whose handling of prospective customers usually brings substantial results. April 3.—445.

Oh! Rats!—Bridget's insane fear of rats compels her to accept her mistress' discharge, much to the relief of all. April 3.—485.

On the Western Frontier.—The experience of a family consisting of father, son and daughter, living peacefully in their mountain cabin, until the son is lured into vice and becomes a fugitive. April 3.—900.

Father's First Holiday.—A comedy showing how father spends his first holiday, which ends very disastrously. April 6.—700.

Unappreciated Genius.—A drama depicting the troubles of the poet, whose poem is appropriated for all kinds of mechanical purposes. April 6.—200.

A Cup of Tea and She.—A drama showing that there is no sacrifice too great for love to make. April 9.—900.

The Other Fellow or a Fight of Love.—Two chums, rivals for the hand of the same fair maid, decide to fight the matter out, and while thus engaged she is won by an impetuous Frenchman. April 13.—475.

In the Days of Witchcraft.—A series of pictures which contribute to a better understanding of the fearful events of that period when the belief in witchcraft prevailed. April 16.—1,000.

The Interrupted Joy Ride.—The first trip in the new automobile, in which the chauffeur is arrested for speeding, after which the car is driven by its owner. April 16.—500.

The Woodchopper's Child.—A story in which is contrasted the villainy of a false friend and the power of a child's faith and love. April 20.—900.

Who's Who?—After twenty years' absence the captain returns and while visiting his brother becomes enamored of Kitty, the maid, who is his mate's sweetheart, which ends in a general mix-up. April 23.—900.

ESSANAY COMPANY.

A Tale of the West.—A story of stern justice, tempered with mercy and forgiveness, as meted out to the son, who, to relieve his mother's financial embarrassment, commits a theft. April 17.—1,000.

The Chaperone.—A comedy in which the chaperone insisted upon by the father is made to serve the lovers in gaining their point. April 14.—550.

The Ruhes and the Bunco Men.—A demonstration of the ease with which unsuspecting persons are misled by sharpers. April 17.—430.

One Touch of Nature.—An intensely interesting drama showing that a human being, no matter how low he has fallen, still has one spark of good, which may be reached. April 21.—725.

A Pair of Garters.—A novelty comedy in which a pair of garters creates havoc in various homes through innocent adventures. April 21.—225.

Old Heidelberg.—A story of German student life in which the crown prince of Saxon-Coburg, nephew to the king and heir apparent to the throne, is the chief character. April 28.—1,000.

GAUMONT COMPANY.

Uncle's Palm Tree.—A comedy portraying the inconveniences suffered by the favorite nephew, who is the recipient of a palm tree which turns out to be artificial. Kleine, April 3.—406.

Benares.—A highly educational and interesting series of views pertaining to life and customs in Benares, India. Kleine, April 3.—456.

Prodigal Daughter.—A drama in which the daughter and only companion of her father is induced to desert her home for city life, later to return and find the home deserted and father bereft of reason, which is restored when he sees her. Kleine, April 6.—688.

The Riviera.—A subject depicting the most important scenes of this famous resort, and from which one experiences in a few moments, all the thrills and delights of weeks of travel. Kleine, April 6.—297.

The Tramp at the Masquerade.—A young lord, having lost his invitation to a fancy dress ball at which only nobility is to be present, it is found by a tramp, who attends in his stead, and is supposed to be the lord in disguise. Kleine, April 10.—589.

He Advertised for His Dog.—The title tells the story of this amusing little comedy, which depicts the trials of the owner, who is overwhelmed with replies. Kleine, April 10.—354.

Charlie Forced to Find a Job.—A comedy in which the son, after an unusual carousal, is turned out to shift for himself, but later is offered every inducement to return. Kleine, April 13.—539.

In the Lime Light.—A comedy in which a street faker extols the virtues of an improved mechanism for which he claims unlimited qualities. Kleine, April 13.—539.

Under Suspicion.—A dramatic story illustrating in a very effective manner, the unhappiness occasioned by a jealous disposition. Kleine, April 14.—589.

Policeman in Action.—A side-splitting company is rendered in the specific action brought about by a policeman, who, in answer to an advertisement secures a pair of electric hoots. Kleine, April 14.—367.

The Poet's Vision.—An interesting series of views showing the romance of the past and the realities of the present. April 20.—365.

Too Much Advice.—A comedy depicting the amusing experiences of one who attempts to apply all the remedies suggested by his friends, to cure that "tired feeling."

Sentenced to Death.—A farce-drama depicting the conduct of a prisoner on the day set for his execution, by which punishment is delayed and pardon secured. April 21.—466.

Magic Eggs.—A very interesting and amusing colored subject, presenting a clever series of optical illusions in which a basket of eggs and the chef take prominent part.

The Automatic Monkey.—A comedy in which are portrayed the antics of an automatic monkey. April 27.—324.

How They Propose.—A comedy in which the practice of proposing is illustrated from the viewpoint of the novelist and of the everyday practitioner. April 27.—292.

Before and After.—This subject illustrates the manners of the young lady before marriage and that of the wife after marriage. April 27.—357.

An Unwritten Letter.—A beautifully pathetic story which portrays the cruelties of dueling. April 28.—1,060.

KALEM COMPANY.

Yellowstone National Park.—A scenic subject portraying the wonders and beauties of our Great National Playground. April 5.

Any Port in a Storm.—The comical adventures of the crew of the "Dill Pickle," who raided the farmer's chicken yard. April 9.

The Orange Grower's Daughter.—A subject from the orange groves of Florida, embracing a story of love and adventure. April 6.

Northern Schoolmaster.—A story of reconstruction days in the South in which is depicted a raid of the Ku Klux Klan. April 23.—865.

LUBIN MANUFACTURING COMPANY.

The Curse of Gold.—A drama showing the greed of a miser. April 12.—740.

My Friend, Mr. Dummy.—A young man returning from the club runs into a merchant's dummy, and at once seizes upon the opportunity to have some fun. April 12.—250.

After the Bachelor's Ball.—Suffering with a headache after the ball, the bachelor falls asleep and has a dream in which he advertises first for a housekeeper and afterward for a wife, and is besieged with applicants. April 15.—685.

Slip Powder.—The inventor's young son finds that his father's slip powder works like a charm and at once proceeds to use it for his own amusement and to the discomfiture of others. April 15.—275.

The Queen of the Ranch.—A case of rivalry for the attentions of Ethel, the queen of the ranch, in which rather rough justice is meted out to the unfair rival. April 19.—585.

The Yiddisher Boy.—The story of a little Jewish newsboy, who years later is able to reward the one who championed his cause in early years. April 19.—330.

A School for Love Making.—The Professor advertises his school and is besieged with applicants. April 22.—370.

A Fatal Flirtation.—The city cousin visits the country home of Squire Milton and at once begins a flirtation with the Squire's daughter, who is engaged to a country lad, which ends very disastrously. April 22.—545.

PATHE FRERES.

What Three Tots Saw in the Land of Nod.—A beautiful colored wonder film portraying the experience of three children whom the good Fairy conducted to the land of nod. March 29.—606.

The Child of the Regiment.—A touching little story in which a child having lost father and mother, is adopted by the soldiers as a mascot. March 29.—311.

Whale Fishing.—An interesting picture giving a vivid idea of the perils of the enterprise. March 31.—512.

His Last Illusion Gone.—A story in which the son succeeds in alienating the affections of his father's sweetheart. March 31.—407.

Larry, the Limit for Deviltry.—A comedy depicting the pranks of a mischievous youngster, who is an apprentice to a man who repairs broken chimneys. April 2.—253.

Old Aunt Hanna's Cat.—A mischievous youth causes a panic by steal-

ing Aunt Hanna's cat and hiding it in a kettle in the rear of the house, where it is found later, and the thief is punished. April 2.—276.

Beware of Evil Companions.—A little drama showing the result of evil associations over one who lacks the moral courage to resist temptation. April 2.—407.

Every Lass a Queen.—A comedy portraying the experiences of a youth who becomes enamored with every pretty face he sees. April 3.—407.

The Martins Leave Home for a Week.—An old couple left in charge of the home make themselves very much at home, and when in the midst of entertaining their friends the owners arrive. April 3.—420.

Vercingetorix.—A beautifully colored picture showing the capture of this great Gaulish chieftain by Caesar's army, and his subsequent treatment. April 5.—639.

The Schoolboy's Revenge.—Having been punished successively by teacher, parents and neighbors for fighting, the youth seeks revenge by smearing the furniture with glue, with many laughable results. April 5.—335.

The Kiss of Judas.—A sacred subject portraying the scenes at the last supper and the betrayal of Christ. April 7.—676.

Contemptible Theft.—A young man of good family falls into bad company, when they enter a church for the purpose of theft, but he is rescued by a priest who sends him away to earn an honest living. April 9.—518.

Moscow Clad in Snow.—A scenic film which reveals the beauties of the historic Russian city, showing it clad in a blanket of snow and giving a view of many points of interest. April 9.—459.

Theodore Yearns to be a Tough.—Not satisfied with trying to make an honest living, Theodore decides to try his luck in other lines, but his experiences lead him to return to his old job. April 10.—472.

Ponto Runs Away with the Milk Cart.—A story showing the miraculous escapes of a woman's milk cart, which is taken possession of by a mischievous youth, who suffers for his prank. April 10. 253.

Clarence and His Cigarette.—A drama portraying the trials of a cigarette fiend. April 10.—266.

Moonstruck.—A colored subject depicting a dream after a night's carousal, that is so horrible as to work reformation when it is realized to be only a dream. April 12.—721.

Pranks of a Mischievous Kid.—A portrayal of the escapades of a mischievous youngster. April 12.—239.

Oliver Cromwell.—A richly colored film delineating some important events in the life of Oliver Cromwell subsequent to his conquering the throne of England. April 14.—804.

The General's Fiancee.—A comedy showing the pranks perpetrated by a mischievous nephew upon the old uncle, who has decided to marry a very attractive lady. April 16.—430.

The Teamster's Daughter.—A story of greed on the part of the fiancé of the teamster's daughter, which leads to treachery and is followed by swift punishment. April 16.—328.

We're Backing Up.—A demonstration of an electric wonder which has the peculiar power of making everything reverse its course. April 16.—246.

Jack's Successful Bluff.—Being ejected from home after a night's dissipation, the husband leads his wife to believe he has committed suicide, and upon his return is received with open arms. April 17.—609.

A War Time Tale.—A touching little drama in which the father, in order to be near his little one who is ill, deserts his post of duty. April 17.—308.

The Legend of the Forget-Me-Not.—An artistically colored film portraying an interesting little love story, which is very much disturbed by the ambitious mother who purposes marrying her daughter for money. April 19.—541.

Paul Has Decided to Marry.—Paul invites his friends to help him celebrate his last day of bachelorhood, among the company being a rejected sweetheart, who uses the occasion to have revenge upon him for his deception. April 19.—417.

A Pair of White Gloves.—A drama in which a pair of white gloves is an important link in the chain of circumstantial evidence which fastens the penalty upon one innocent of the crime. April 19.—1,012.

There's No Fool Like an Old Fool.—A clever comedy depicting the experiences of an old flirt. April 23.—804.

Martyrdom of Louis XVI.—A richly colored film showing some of the famous events connected with the overthrow of the power of Louis XVI and Marie Antoinette. April 24.—656.

Hungary.—This subject takes us for a trip to Hungary, where we see the peasants in their quaint costumes and simple surroundings, enjoying life. April 24.—325.

An Unwritten Letter.—A pathetic story in which a youth is ridiculed for his attentions to his grandmother, which he resents, is challenged to a duel and killed, but the fact is kept from her for some time. April 28.—1,060.

The Gold Prospectors.—A richly colored and interesting film portraying the trying adventures of the early settlers in the far west in their search for gold. April 26.—557.

The Clever Reporter.—A story showing the persistency of a young reporter in his efforts to interview a young lady who has just returned from the wilds of Africa, which ends in matrimony. April 26.—361.

The Fairy's Presents.—A beautiful colored film presenting an interesting fairy story, in which a helpless maiden is turned out of the home by her brothers and is ministered to by a good Fairy Queen. April 28.—328.

Love-Sick Barber.—The title is descriptive of the story, which depicts the experiences of the love-lorn youth. April 28.—292.

The Suspicious Fencing-Master.—The fencing-master being a crank on the subject of physical development, puts the youth through a series of exercises to test his fitness to become his son-in-law. April 28.—328.

Wilbur Wright's Aeroplane.—This interesting picture shows some exhibitions of this wonderful invention. April 30.—800.

Playing Patience.—A clever trick film in beautiful colors, in which all sorts of objects perform on puzzle blocks. April 30.—230.

SELIG POLYSCOPE COMPANY.

The Settlement Workers.—Regeneration through love, portraying every day life in New York's great slum district.

Love Under Spanish Skies.—A case of rivalry between Don Caesar, a young vagabond nobleman, and Don Sallust, an influential potentate, for the hand of Dolores, in which the former, although opposed by her father, Don de Sanchez, is successful. April 15.—1,000.

Brother Against Brother.—A pathetic story in which brothers arrayed on different sides, meet in battle. April 8.—935.

Mephisto and the Maiden.—A pathetic story portraying the dream of Friar Hugo, in which he pledges his soul to Mephisto, to dwell forever in the domains of darkness and despair, in exchange for one hour of youth and its enjoyments. April 29.—900.

URBAN-ECLIPSE.

On the Brink of the Precipice.—This dramatic subject presents the delights of an Alpine tour, with which is interwoven a romance enacted under the most favorable and natural conditions. Kleine, April 7.—562.

Inviting His Boss for Dinner.—A comedy showing the preparation being made to entertain the expected guest, who at the last moment sends his regrets. Kleine, April 7.—394.

A Plot Foiled.—A drama in which a little shepherd boy hearing a plot to rob his master succeeds in bringing the plans to naught. Kleine, April 17.—354.

A Bachelor's Persistence.—This comedy has for its principal actor a confirmed bachelor who has fallen a victim to the darts of Cupid and although repulsed at first, persistency conquers. Kleine, April 17.—555.

The Squire and the Noble Lord.—A drama having for its settings the Middle Ages, and in which is depicted the rivalry between the Squire and the Noble Lord for the hand of a beautiful village maiden. April 24.—436.

Found on the Rocks.—For administering a deserved rebuke, a fisherman is pushed overboard and his prostrate form is later rescued from the rocks. April 24.—549.

VITAGRAPH COMPANY OF AMERICA.

Children of the Plains.—An episode of pioneer days in which two sisters are the sole survivors of an Indian attack. One is taken by the Indians, the other by the soldiers, and meet in later years. March 30.—555.

The Wooden Indian.—Two tramps come into possession of an Indian costume, one dresses in the costume and the other sells the figure to a cigar dealer for a sign. March 30.—400.

The Shepherd's Daughter.—A drama portraying the betrayal, desertion and return and forgiveness of the shepherd's daughter. April 3.—675.

An Auto Maniac.—The experiences of an escaped lunatic who has gotten possession of a child's automobile wagon. April 3.—295.

Napoleon: The Man of Destiny.—A historical representation of the Napoleonic era, remarkable for the fidelity with which it depicts the scenes in the life of Napoleon that are handed down to us by the masters. The picture opens with Napoleon at Malmaison, after the battle of Waterloo, and ends with a view of the Emperor at Saint Helena. The characters for the leading parts have been carefully chosen and perform their parts with dignity and force. The photography is excellent. April 10.—990.

The Life Drama of Napoleon and Empress Josephine of France.—This very interesting drama presents various important events in the life of Napoleon and Josephine, including their first meeting, the divorce, and her retirement to Malmaison. April 16.—875.

A Tax on Bachelors.—An amusing comedy showing what happened when a tax was placed upon old bachelors. April 13.—305.

INDEPENDENT FILMS.

CHICAGO FILM EXCHANGE.

The Deacon's Holiday.—A comedy comparing the deacon's work day with his rest day, so-called, very much to the detriment of the latter. 450.

Automatic Nursing Bottle.—Grandfather being left in charge of the baby, and having broken the nursing bottle, invents an automatic device for administering the needful nourishment. 167.

Nellie's Love Story.—A drama in which the chief actors are a country lass and her farmer sweetheart, who go to Rome, where they are estranged for a time, but eventually reconciled. 750.

Violets.—A pathetic little story of a poor shepherdess and the children of a rich family. 420.

INTERNATIONAL PROJECTING AND PRODUCING COMPANY.

The State Secret.—A drama in which a spy attempts to obtain valuable state papers which have been entrusted to an orderly. 561.

A Traitor to His King.—A drama in which treason is punished and valor rewarded. 730.

Last Days of Pompeii.—A spectacular subject representing one of the greatest events in history. 1,001.

Foolish Wishes to Commit Suicide.—A comedy portraying the fruitless attempts of a rejected suitor, to commit suicide. 472.

Puritan Maid.—A subject of the Cromwell period, showing a Puritan maid shielding a young man from the Roundheads. 610.

A Plucky Little Girl.—This subject portrays a remarkable case of canine sagacity and girlish bravery. 500.

Cabin Boy's Dog.—A touching story portraying the faithfulness of a dog. 453.

A Marvelous Ointment.—A story showing the wonderful effects of a medicine intended to make old persons young again. 406.

Runaway Kids.—A portrayal of the experiences of two little girls who decide to run away. 475.

The Dog Came Back.—A dog belonging to a tramp, having been sold, insists each time upon returning to his former master. 300.

A Jilted Woman's Revenge.—The title is descriptive of the story, which shows the methods taken to wreak vengeance on her rival. 580.

Nancy, or the Burglar's Daughter.—The daughter loathing the life of deceit that she is compelled to live, determines to escape from it and succeeds in reforming her father.

Lazy Jim's Luck.—A comedy showing how everything comes to the hands of Lazy Jim.

A Thoughtless Beauty.—This subject shows the test given by a giddy young lady to decide which of two admirers she will accept.

Foolish Looks for a Duel.—A comedy showing the force of example. 300.

It Was a Beautiful Dream.—A pathetic story showing the unhappy experiences of a beautiful girl in a series of striking scenes. 607.

The Stolen Legacy.—A dying father commits his son to the care of his brother, who robs him of his money, which he later restores. 676.

Master and Servant.—A drama in which an unscrupulous servant attempts to usurp his master's place. 863.

The Regimental Barber.—A comedy showing the experiences of a lightning tonsorial artist. 374.

Robin Hood and His Merry Men.—This subject treats of a picturesque period of English history.

GREAT NORTHERN FILM COMPANY.

The Viking's Love, or True to His Chief.—A historical drama which includes a pretty little love story. April 28.—607.

Nat Pinkerton.—The king of American detectives. April 28.—810

Among the Picture Theaters

NEW INCORPORATIONS.

CHICAGO, ILL.—The J. and N. Amusement Company has been incorporated with a capital stock of \$5,000 by Julius Johnson, Felix A. Norden, George H. Foster.

EAST ST. LOUIS, ILL.—The Family Theater Amusement Company has been incorporated with a capital stock of \$2,000 by E. T. Cash, F. J. Steger, V. B. Cash and others.

MUNCIE, IND.—The Royal Theater Company has been incorporated with a capital stock of \$2,000 by F. S. Rivers, J. C. Meagher, W. F. Keefe.

ST. LOUIS, MO.—The Biddle Amusement Company has been incorporated with a capital stock of \$2,500 by Jacob Krouse, Harry Sadek and Joseph Krouse.

ST. LOUIS, MO.—The Consolidated Construction and Amusement Company has been formed with a capital stock of \$250,000 for the purpose of erecting a chain of houses throughout the state. Among those interested are Wm. H. Miltenberger, V. W. Caresche and S. Breadon.

TRENTON, N. J.—Articles of incorporation have been filed for the Mercer County Amusement Company, with a capital stock of \$25,000. The incorporators are Charles C. Hildinger, Morris Steiner and Max Laub.

BOSTON, MASS.—The Walnut Avenue Company, a general amusement and entertainment company, has been incorporated with a capital stock of \$25,000. President, B. V. D. Thayer; treasurer, J. E. Crome.

NEW YORK, N. Y.—The City Theater Company has been incorporated with a capital stock of \$100,000 by George Kraus, Union Square Hotel; William Fox, 1154 Monroe Avenue; Harry M. Apfelbaum, 841 Broome Street; James McMahon, 252 East Thirteenth Street, all of New York.

SALT LAKE CITY, UTAH.—The Wandamere Amusement Company has been incorporated with a capital stock of \$12,000 by William E. Sutherland, John M. Knight and William B. Hughes.

RICHMOND, VA.—The Knickerbocker Amusement Corporations has been incorporated with a capital stock of, maximum, \$50,000; minimum, \$5,000. The officers are: President, E. J. Buckman, Newport News; vice-president and general manager, Fred Lewis, Richmond; secretary and treasurer, J. B. Clindinst, Newport News.

WILLIAMSON, W. VA.—The Williamson Theater Company has been incorporated with a capital stock of \$5,000. The incorporators are K. B. Cecil, H. A. Goodloe, S. H. Goodloe, Jr.

INDUSTRIAL ITEMS.

CHICAGO, ILL.—The Western Theater Film Service Company has been incorporated with a capital stock of \$8,000. The incorporators are Alvah C. Roebuck, Fred C. Aiken, Samuel S. Hutchinson.

CHICAGO, ILL.—The Union Film Exchange Company has been incorporated with a capital stock of \$5,000 by J. E. Roberts, A. M. Cross and R. L. Roberts.

NEW THEATERS.

WOODSTOCK, ONT., CAN.—The Star Moving Picture Palace, has been opened at 367 Dundas street under the management of George Duenzen.

LINDSAY, ONT., CAN.—The Wonderland has been opened by Messrs. Edmunds.

MESA, ARIZ.—Messrs. Wilson and Eckla, managers of a circuit of moving picture and vaudeville shows, with theaters at Phoenix and Tucson, are behind a scheme which has for its object the establishment of a summer theater or airdome at this place.

ARGENTA, ARK.—Robert L. Freeland is constructing an airdome in this place.

LITTLE ROCK, ARK.—The Princess, a moving picture theater, has been opened on Markham between Main and Louisiana streets, under the management of Duke Murta.

HARTFORD, CONN.—The Scenic, a new moving picture theater, has been opened on Main street.

BRIDGEPORT, CONN.—The Astoria, a moving picture and vaudeville theater being constructed at Newfield avenue and Beardsley street by Andrew L. Krouse and Sylvester Miller, is nearing completion.

SAN JOSE, CAL.—The Lyric Theater, a new moving picture house, has been opened under the management of L. P. Cota and E. M. Carlson.

PACIFIC GROVE, CAL.—D. Armstrong has opened a moving picture theater at Lighthouse avenue and Fourteenth street.

ATLANTA, GA.—The Union Theater, a new motion picture and vaudeville house, has been opened at 4 North Broad street.

POCATELLO, IDAHO.—Fred McCracken, who has been conducting the Lyric Theater under a lease, will construct a theater of his own near Center and Main streets. The Lyric will now be conducted by the owner, Phil St. Marie.

EDWARDSVILLE, ILL.—Work has been commenced on the Air Dome Electric Theater, which is to be erected for Gillespie Brothers opposite the St. James hotel.

AURORA, ILL.—To Miss M. Medernach, 188 High street, falls the honor of naming the new moving picture theater to be installed in the Kendall building, in Broadway, in Messrs. Lackner and Brick, who offered a prize of \$10 to the person first suggesting the name that they would select as the most appropriate for their theater, and the name "Majestic" is the one by which the new theater will be known. Lackner and Brick are also the owners of the Princess Theater.

MENDOTA, ILL.—Messrs. Schwarz and Schmitz have opened a new moving picture theater in this place.

STERLING, ILL.—The Gem Theater has been opened on West Third street.

MONMOUTH, ILL.—The Bijou, a new moving picture theater, has been opened on South Main street.

STERLING, ILL.—Paul Baxter, of Morrison, has secured a lease on the Rollaway and will open a first-class moving picture show.

CHAMPAIGN, ILL.—The new Variety electric theater has been opened on Main street.

CHICAGO, ILL.—I. A. Levinson will erect a new theater at Garfield boulevard and Calumet avenue, at a cost of \$50,000, to be completed by July 15. It will be devoted to vaudeville and moving pictures.

KEWAUNEE, ILL.—Peter C. Straley, of Canton, has opened the Dreamland, a moving picture theater.

CANTON, ILL.—Barnard Denny will open an electric theater in Pekin.

LINCOLN, ILL.—The new Nickette has been opened on West Broadway.

BLOOMINGTON, ILL.—The Colonial, a handsome new motion picture theater, has been opened at 426 North Main street.

PROPHETSTOWN, ILL.—Ray Schryver has opened the new Lyric Theater.

DANVILLE, ILL.—Manager Conway of the Coliseum will add a new feature in the way of a series of moving pictures.

AURORA, ILL.—The Lyric theater, in Main street, has been purchased by John Stahle and Frank Waller of Montgomery, who will remodel and redecorate the interior.

CANTON, ILL.—Frank Gillespie will construct an air-dome theater in Litchfield.

ALGONA, IOWA.—A new electric theater has been opened in Algona.

FOREST CITY, IOWA.—G. C. Sample, who formerly conducted the Scenic Electric Theater in this city, has opened a moving picture theater at Jackson, Minn.

ESTERVILLE, IOWA.—The new Star Theater, under the management of Nourse & Goggin, will be opened May 3d.

IOWA FALLS, IOWA.—A Mr. Hopkins, who is connected with a circuit of moving picture theaters scattered over the state, will open an electric theater in this city.

DYERSVILLE, IOWA.—Henry and Anthony Lippert have opened a moving picture show in this place, which is proving very successful.

WATERLOO, IOWA.—A. J. Busby will open an air-dome theater in this city about June 1.

DAVENPORT, IOWA.—A new moving picture theater has been opened at 328 Harrison street.

CHARITON, IOWA.—The Temple Theater, a new moving picture and vaudeville house, was recently opened in this city.

OSKALOOSA, IOWA.—Messrs. George Brock and D. Ekman will conduct a moving picture show at 206 High avenue West.

FRANKFORD, IND.—Ed. N. Thacker, proprietor of the Family Theater, will erect an air-dome theater.

KOKOMO, IND.—Richard Reed of this city and Harry Sipe, late of Marion, will conduct a moving picture show in the old opera block.

INDIANAPOLIS, IND.—The Orpheum Theater, just erected at Washington and Pennsylvania streets by Dixon & Talbott, has been opened as a moving picture house.

LAFAYETTE, IND.—The Victoria is the name of a new moving picture theater located on North Fourth street.

FT. WAYNE, IND.—The Pearl Amusement Company will conduct a picture show at Monroeville.

WINFIELD, KAS.—A new theatrical circuit has been formed for the summer season by James Kearney of Topeka, representing the Central Theatrical Company. The circuit is a large one, including vaudeville theaters and air-domes in Winfield, Arkansas City, Parsons and Coffeyville in Kansas and Enid, Oklahoma City, El Reno, Guthrie, McAlester, Muskogee, Tulsa, Bartlesville, Sapulpa and other prominent cities in Oklahoma.

WICHITA, KAS.—The Princess Theater, South Lawrence avenue, has been opened.

SALINA, KAS.—The Wonderland Amusement Company, consisting of Edward Weddle and Sidney Henmon, will conduct a moving picture show in this place.

NEWTON, KAS.—J. A. Miller of Ottawa will erect an air-dome in Newton, which will be on a circuit with eleven other towns, as follows: Excelsior Springs, Leavenworth, Lawrence, Topeka, Emporia, Salina, Hutchinson, Wichita, Winfield, Arkansas City and Ottawa. The season will open about May 25 and continue until September 25.

CHESTER, KAS.—Mr. Smith, who has been conducting the Dreamland theater during the fall and winter, is preparing to open an open air theater during the coming summer.

LOUISVILLE, KY.—The Jackson Theater, built by the Jackson Amusement Company, has been opened at Jackson and Market streets.

LOUISVILLE, KY.—A company will be incorporated with a capital stock of \$100,000 for the purpose of erecting the "Luna Dome," a new summer theater on Fourth avenue near Chestnut street. Among those interested are J. L. Glass of this city, H. L. Breinig, Terre Haute, Ind., and J. W. Apperson, Memphis, Tenn. The cost will be about \$50,000.

LOUISVILLE, KY.—The Empire Theater, a new moving picture theater, has been opened on Market street, near Shelby.

NEW ORLEANS, LA.—The Napoleon Theater, a moving picture theater, was recently opened at Napoleon avenue and Camp, under Manager Morgan Dowling.

BALTIMORE, MD.—The Blue Mouse, a new moving picture theater, owned by H. A. Fitzgerald, has been opened on Lexington street near Charles street.

BALTIMORE, MD.—The Dixie Amusement Company has leased the building at 312 West Baltimore street for a new moving picture theater.

BALTIMORE, MD.—George R. Sumner has been granted a permit to erect a moving picture theater at 2431 York road.

BALTIMORE, MD.—A new moving picture show has been opened at 312 West Baltimore street.

BALTIMORE, MD.—Pearce & Scheck have acquired the Leader Theater, on Broadway near Gough street.

BALTIMORE, MD.—E. Potts will erect a moving picture theater at 2110 Monument street.

BALTIMORE, MD.—Carey L. Stockton has installed a moving picture theater at 1204 Patterson avenue.

BALTIMORE, MD.—Thomas O'Neill will erect a moving picture theater at 30-34 West Lexington street, at a cost of \$35,000. The building will be called the Great Wizard and will be occupied by the Wizard Moving Picture Company.

BALTIMORE, MD.—At a cost of \$30,000 the Theatatorium Company will erect a large and handsome moving picture and vaudeville theater on North avenue near Charles street.

ISHPEMING, MICH.—The Kid's Grand Theater, a moving picture show, has been opened here by John Neary and Booth Goodman.

PALATKA, FLA.—The New Elite Theater has been opened in this place.

PETOSKEY, MICH.—Hal Lewis will open a moving picture show in the old Crystal Vaudeville building.

MARQUETTE, MICH.—The Bijou Theater has been opened by the Wolverine Amusement Company and is doing a fine business.

GRAND RAPIDS, MINN.—The Bijou Theater, a new picture house, has been opened.

AITKIN, MINN.—Messrs. Edward Ludwig, Gettysburg, S. D., and C. A. Buri, Sioux Falls, will conduct a moving picture show in this place.

MONTEVIDEO, MINN.—The Grand Moving Picture Show has been opened here.

ST. PAUL, MINN.—The Grand opera house has been turned over to vaudeville, together with illustrated songs and moving pictures, under the management of William Morris.

SPRINGFIELD, Mo.—The Bell-Oldendorf & Ballard Amusement Company has completed plans for the construction of an air-dome on Jefferson street near Walnut.

CARTHAGE, Mo.—I. P. Williams of this city and C. O. Williams of Webb City, owners of the Delphos Theater here, will conduct a moving picture theater at the corner of Fourth and Lincoln.

SPRINGFIELD, Mo.—The Rex Amusement House has opened a moving picture theater at 414 South street.

INDEPENDENCE, Mo.—S. H. Landy, formerly of Kansas City, has opened a moving picture theater in this place.

MACON, Mo.—D. J. Thomas has opened a moving picture theater here. St. Louis, Mo.—J. Badaracco, of the Mecca Amusement Company, has opened a moving picture theater at 1043-45 North Grand avenue.

St. Louis, Mo.—Messrs. Eugene A. and Harry Freund will erect a moving picture theater at the northeast corner of Cherokee street and Ohio avenue, which is the first of a series of moving picture buildings to be erected by the firm.

HELENA, MONT.—The Orpheum has been opened as a high class picture theater.

DUNDEE, N. Y.—The Casino Theater has been opened with an up-to-date moving picture show by Kline & Blick.

SPARTANBURG, N. C.—The Pastime Theater, J. S. O'Neill, proprietor, has been opened at 110 Kennedy place, under the management of George Sellers.

WINSTON-SALEM, N. C.—The Pickwick is the name of a new motion picture theater which has been opened on Liberty street.

DURHAM, N. C.—The Arcade theater will be opened in this city soon.

TRENTON, N. J.—Kleinert & La Mont will open a moving picture theater at 1116 Chestnut street.

SALEM, OHIO.—The Family Theater, a moving picture theater, has been opened by the Family Theater Company.

WARREN, OHIO.—The Dreamland Theater has been opened under the management of Colonel Dunnivant.

HAMILTON, OHIO.—The Jewel, a new moving picture theater, will open at Second and Court streets about the first of May, under the management of Messrs. Bloomhall and Schwalm of Pittsburg and Richmond.

TORONTO, OHIO.—The Alvin, a new electric theater, has been opened on Fourth street.

CHILLICOTHE, OHIO.—The Apollo Theater is the name chosen by Manager Hamm of the Dreamland Theater for this new moving picture theater.

COLUMBUS, OHIO.—John E. McCrehan has leased the property at 64 Spring street and will convert it into a modern summer garden, vaudeville and motion picture house.

CINCINNATI, OHIO.—The Casino Amusement Company, which operates a string of 28 popular priced vaudeville houses in the Central states, has leased the Grand Opera House for the summer months and will introduce vaudeville and moving pictures.

CINCINNATI, OHIO.—The Queen City Realty Company has asked for a permit to erect a five-cent theater at 957 McMillan street, a few doors from the site of the new Orpheum.

PHILADELPHIA, PA.—William Auck and John Morris are constructing a vaudeville and moving picture theater at 1709 North Crosslet street.

PHILADELPHIA, PA.—The Globe Amusement Company will construct a moving picture theater at the corner of Fifty-ninth and Market streets.

WILLIAMSPORT, PA.—Mears & Cupp are constructing a picture theater on Diamond Square.

BRISTOL, TENN.—James Dudley Kilgore and James Abram Cross will erect a new air-dome, with a capacity of 2,000 people.

JACKSON, TENN.—The Ruby Theater was opened in this city recently.

CLARKSVILLE, TENN.—The Lyric Theater, a moving picture house, has been opened under the management of M. L. Shockley.

HOUSTON, TEX.—The Crescent is the latest addition to the moving picture theaters. The manager is L. G. Bissinger.

WACO, TEX.—The Royal Theater, in course of construction, will be opened about the middle of May under the management of Jake Garfinkle. It is located on Franklin street between Fifth and Sixth streets.

PARKERSBURG, W. VA.—Messrs. Richardson and Earnest, from Beverly, Ohio, have opened a moving picture theater on Market street, near Seventh.

BLUEFIELD, W. VA.—The Lyric Theater has been opened on Bland street by A. W. Lambert and Charles Rosenberg.

WHEELING, W. VA.—The Airdome Amusement Company will erect a new air-dome on the South Side, one of seven similar theaters to be operated by the company at Washington, Pa.; Youngstown, New Castle, McKeesport, Homestead, Steubenville, and East Liverpool.

BARABOO, WIS.—The Gem Theater has been opened under the management of C. A. Booth.

GREEN BAY, WIS.—The Lyric moving picture theater has been opened at 211 Washington street.

MONROE, WIS.—The Star moving picture theater has been opened by Messrs. Wertz and Wendler.

MILWAUKEE, WIS.—Herman Fehr and Frank Trotman, who conduct the Gem, a moving picture theater at 381 Grove street, will convert the same into a vaudeville house.

MEDFORD, WIS.—Dr. B. Tanner has leased the Parquet Opera House and will conduct it as a moving picture theater.

MERRILL, WIS.—The New Electric, a moving picture theater, has been opened by K. J. Abbott and Thomas E. Hughes.

PORTAGE, WIS.—The New Electric has been opened in the Brodie building by Messrs. Fink and Niemeyer.

MONROE, WIS.—Messrs. Weller and Wertz will conduct a moving picture theater in this place.

JONESBORO, ARK.—Jesse Sinclair, manager of the Empire Theater, and Messrs. Bleich and Mack, managers of the Lyceum Theater, will combine their forces in a summer theater, to be erected in Main street.

MISCELLANEOUS.

HAMILTON, ONT., CAN.—Manager Appleton, of the Savoy Theater, announces that moving pictures will be added to the program.

LITTLE ROCK, ARK.—W. S. Layton, manager of the W. S. Layton Carnival and Fireworks, has purchased the Lyric Theater, on Main street.

COLORADO SPRINGS, COLO.—Dan Tracy is now sole proprietor of the Fairland Theater.

MODESTO, CAL.—The Modesto Theater has changed hands and will now

be conducted under the management of Mun Reis and T. J. Chatom, of this city.

NEW MILFORD, CONN.—Frank Whitney and John Raifstan are the new proprietors of the Star Moving Picture Palace.

MACON, GA.—After many changes and improvements the Lyric Theater has been reopened under the new management of Messrs. Dan Holt and Ferd Gottenberger.

AMERICUS, GA.—The Majestic, a moving picture theater, has been enlarged and otherwise improved.

BOISE, IDAHO.—The League of Southern Idaho Commercial Clubs will advance about \$5,000 with which to conduct a moving picture show of southern Idaho scenes at the Seattle exposition.

STREATOR, ILL.—J. W. Cox has assumed control of the Princess theater on South Bloomington street.

ROCK ISLAND, ILL.—R. H. Taylor and Roy Kindt, proprietors of the airdome at Nineteenth street, will operate a string of airdomes this season, having acquired locations at Muscatine, Rock Island, Davenport and Galesburg.

KIRKWOOD, ILL.—The Royal Theater has been reopened in the Stark building.

PEKIN, ILL.—Manager Dittmer has introduced moving pictures at the Standard.

BLOOMINGTON, ILL.—G. M. Strickle has reopened the Main street moving picture theater at 412 N. Main street.

ROCKFORD, ILL.—Dreamland, formerly owned by Peter Giawncoupla, has been purchased by G. Lang of Aurora.

PRINCETON, ILL.—A deal has been consummated whereby Mr. and Mrs. M. A. Healy, who recently opened the new Main street electrical theater, have transferred their rights to W. O. Stevens, of London, Canada, who will assume the management.

AURORA, ILL.—The Parquette Theater, formerly owned by John Bogart, has been leased by Charles Renwick of Chicago, who has been acting as manager and operator for some time.

DAVENPORT, IOWA.—Manager Pocock has disposed of the Bijou Dream, a moving picture theater, to Duffy Raymond, who is also conducting the American theater on Duquoy street.

WATERLOO, IOWA.—The penny arcade at the Electric Park, formerly owned by R. N. Cowin, Clayton Bronson, Lore Alford and Ben Lichty, has been purchased by R. E. Peterson.

BEDFORD, IOWA.—W. O. Denton and Al Morris are now the proprietors of the Vogue, having closed a deal for that popular playhouse.

MARSHALLTOWN, IOWA.—The Lyric moving picture show at 11 West Madison street, which has been owned and managed by W. J. Fahey, has been purchased by P. J. Fahey.

MARSHALLTOWN, IOWA.—The Bijou theater, a vaudeville house here, has been purchased by the Eadie-Ward Piano Company. R. D. Armstrong will continue as manager.

LENOX, IOWA.—A. K. Morris and Karl Snyder have purchased the Electric theater at this place.

ONAWA, IOWA.—The Majestic theater has changed hands, now being under the management of Rogers and Fuller, instead of Rogers and Wolf.

LEON, IOWA.—Van Warden and Vanostrant, owners of the opera house, will open a Unique theater at the close of the theater season.

GRAND, KAN.—W. D. Bogan has sold the airdome to M. E. Mattory, who will keep it open with a summer theater and entertainments.

LOUISVILLE, KY.—Manager Frank Shriner announces that the Avenue theater will be changed from a melodramatic playhouse to a vaudeville and moving picture theater.

READING, MICH.—The Electric theater, which has been conducted by Harry Patterson for some time, has been purchased by a Mr. Hartzel of Defiance, Ohio.

HOWELL, MICH.—John Stoddard has purchased the Temple moving picture show and will take possession May 1.

SHELBY, MO.—The Pictorium, conducted by James Whaley, has been reopened after extensive improvements.

CAMERON, MO.—Daniels and Ward have sold their moving picture show, Dreamland, to G. W. Giffert, of Tulsa, Okla.

NEVADA, MO.—The Crockett brothers have purchased the Theatorium, a moving picture theater.

MARYVILLE, MO.—The Elite theater, formerly owned by Mason and Thompson, has been purchased by Charles Connor.

GREAT FALLS, MONT.—Dick Sutton, of Butte, owner and manager of a string of theaters in Montana, including the Grand in this city, announces that moving pictures will be added to the program at the Grand during the summer season.

BRIDGETON, N. J.—The Millville Traction Company is arranging for entertainment for the Park, which will include moving pictures, vaudeville and the electric auxetophone.

FREMONT, NEB.—A. M. Beardsley has purchased the Lyric theater and will make extensive improvements.

FREMONT, NEB.—A deal has been closed whereby J. W. Glenn has disposed of the Bijou Dream theater to J. W. Clark and S. P. Clark of Salina, Iowa, who have taken possession.

WYMORE, KAN.—F. N. Hotaling has sold his Majestic theater at Washington, Kansas, to the city electrician in that place.

WINSTON-SALEM, N. C.—Chas. S. Swann of Raleigh has purchased the new Gem moving picture show, on Liberty street, and will make some extensive improvements.

GREENSBORO, N. C.—The Lyric theater, formerly owned by Mr. and Mrs. A. N. Waters, has been purchased by the National Amusement Company. Mr. and Mrs. Waters will engage in the same business at Greenville.

SANDUSKY, OHIO.—The Royal theater has been reopened after being redecorated and refurbished throughout.

BUYRUS, OHIO.—Grover Ranck has secured the management of the Wonderland moving picture parlor.

SYCAMORE, OHIO.—E. V. McClellan has leased the Sycamore moving picture palace for the summer.

SALEM, OHIO.—The name of the moving picture show located in the Long block has been changed from the Nickelodeon to the Highland.

WOODSFIELD, OHIO.—The moving picture theater has been purchased by Bert Poulton, who has taken possession.

KENT, OHIO.—William Eyler and Charles Hunt of Kenton have purchased the moving picture show at this place.

DELAWARE, OHIO.—The Theatorium has been purchased by Jasper Keiser.

PHILADELPHIA, PA.—In the course of a few weeks the Grand opera house will be devoted to moving pictures. The Park theater has already made the change.

LYNCHBURG, VA.—Arrangements have been made by Manager Shield for vaudeville and moving pictures at the Academy of Music when not otherwise engaged.

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THE
NICKELODEON

Vol. I

CHICAGO, JUNE, 1909

No. 6



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Charles J. Hite, President of the C. J. Hite Film Company.

PUBLISHED MONTHLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

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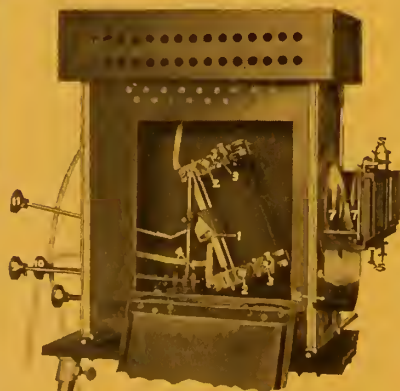
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CHICAGO, JUNE, 1909.

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PRIDE AND PROTECTION.

EVERY man has a certain degree of pride in his calling, or he would not engage in that particular line of effort. The moving picture exhibitor is no exception. He feels that he is doing work that increases the sum total of happiness in the world. For this reason he is prone to resent the slurs and criticisms that are directed toward the picture theater by a small but active portion of the press. His sense of pride extends beyond his own house, even to the defense of his strongest competitor, when the business as a whole is attacked; and he looks at every man who would criticise as an enemy.

This spirit is commendable. It is a part of the American sense of fellowship and union of interest, and it is needed in every business. But it has one fault. It prevents the individual exhibitor protecting himself from the unscrupulous element which exists in his, as in every line of endeavor.

The frequent opposition of the press; the activity shown in attempting restrictive legislation; the not uncommon enmity of civic and religious bodies; all have been induced by the action of a few careless exhibitors. No opposition is ever spontaneous; it must have some real or imagined, but more or less logical, motive.

So it behooves the exhibitor, while maintaining his natural pride of vocation, to discourage to his utmost power the tendency of some of his fellows to cater to the lower elements of human emotion. Let him be as jealous of the high standard and social consequence of his business as he is of the nickels and dimes that inevitably flow into the coffers of the best manager. And let him remember that his worst enemy is the fellow exhibitor who disregards both law and ethics.

SUMMER COMPETITION.

IN THE moving picture business "the winter of our discontent" comes in the summertime. It is in that gladsome and joyous season that the "legitimate" theater, the vaudeville house and the music hall are forced to recognize the volatile and airy condition of the public mind, and to shift in consequence to a lighter show and admission price. So they fall back upon the once despised moving picture as a drowning man seizes a raft, and proceed to tear down the carefully built up patronage of the bona fide picture theater by presenting an abnormally big show—the object being merely to pay expenses and tide over the outdoor season without a deficit.

And, as if this competition were not enough, the summer air scarcely reaches the balmy stage ere the tent man begins to blossom forth in the vacant lot. Here, with the atmosphere all in his favor and an investment represented only by a tent, a projecting machine and a load of benches, he holds forth most profitably. He is the happy, irresponsible vagabond of the business. Like the wind, he bloweth whither he listeth, and spends his summers where he will, always provided the population is sufficient to attract him. And when the cold winds of autumn begin to rattle his canvas he folds his tent and silently steals away, no man knows whither.

The tent man has his place, doubtless. He has a big field among the summer resorts, and those spots whose winter population is practically nil. But his expenses are small, his stability still less; and our sympathies are mostly with the showman whose large investment and local interest make for permanency. He has much to contend with in the summer bill of the big theater, and it seems hardly fair that the tent man should add his straw to the burden, when there are still so many places peculiarly suited to the tent show, and boasting no permanent picture theater.

A bill is now pending before the municipal legislature of St. Louis, Missouri, to abolish the tent moving picture show. Perhaps it is difficult to see the legal motive behind this act; but if it serves to lead the tent man into new pastures, where the competition is less and the "pickings" are better, it will be a good thing both for the established exhibitor and his wandering brother.

And as to meeting the summer competition, the established exhibitor can only see to it that his shows are bright and interesting, and shorter, rather than longer, than the competing exhibition; that his house is kept cool and well ventilated by electric fans; and that, in short, his house be known not only as a place of entertainment but as a cool and pleasant refuge from the dust and heat of the street. Remember that if the public is so pleased that it returns again and again, all the competition in the world will not matter.

THE STANDING ORDER.

THE standing order, as it operates in the moving picture business, is a fine thing for the manufacturer. It enables him to make up his product in definite quantities with the certainty of a ready market. It neutralizes competition to the extent that it stifles the exercise of choice on the part of the exhibitor. In short, it gives the manufacturer absolute control of his market. But whether all this advantage is really desirable, from the standpoint of that future development and improvement without which no business can long interest the public, is open to argument.

The display of originality and high efficiency in any endeavor depends on one of two opposite conditions. Either the producer is enabled, through utter lack of demand for his efforts, to devote such an abnormal amount of consideration and time to each item that his product shows superiority; or public demand for improvement is so insistent as to force a higher efficiency upon the makers, with the alternative of failure. The film business at present is just between these extremes. The demand for a continuous and unfailing supply of new subjects keeps the makers too busy to court the benefits that come with meditation. The public, on the other hand, has not yet become discriminating enough to pick and choose its moving pictures to any marked extent. So the film maker at present enjoys the somewhat unique privilege of dictating his demand as well as his supply.

For the sake of the manufacturer it must be regretted that this condition cannot last long. The American people are wonderfully apt at learning the art of discrimination. New plays, novels, songs, all have to pass the test of a capricious public, while their respective producers await the verdict with palpitating hearts. The film maker who would grow with his industry must recognize and prepare for the same critical analysis. Those who fear it least may be the first to be weighed in the scale of public demand and found wanting.

EXCLUDING THE YOUNGSTERS.

AFTER September 1 it will be illegal in the state of New York to admit to a moving picture show any child who is, or appears to be, under sixteen years of age. A New York paper, in commenting upon the new act says that it is "a most desirable and salutary law."

A board of censorship has recently been established in New York, whose function is to eliminate all films whose character may be considered contrary to juvenile morals. This board has no legal power, it is true; but it has received universal recognition, and its efficiency is unquestioned. Why, then—after spending so much effort to prepare shows that shall be beneficial to the young idea—turn about and deliberately exclude those for whom the censorship was primarily intended?

The condition is exactly equivalent to that which would obtain if the building department, having set its disapproval upon a building, ordered the owners to rebuild it; and then, disregarding the carrying out of these orders, refused to allow occupancy. Or if the school board, having retained a physician to vaccinate all pupils, should then put the schools in quarantine on general principles.

Unfortunately, the youngsters are unable to defend themselves—and it is to be feared that no one will help them out. The majority of us are prone to look lightly upon the trials and tribulations of children, and so the law will probably go into effect without any substantial hindrance outside the ranks of show owners; and their protests are discounted, because they have a money interest.

However, the children appear to have one friend in the editor of the Scranton, Pennsylvania, *Tribune*, who says:

From our point of view it looks like the most asinine of all the numerous samples of fool legislation of modern times. The moving picture show can be mischievous, or it can be educational, just as the authorities of a town where one is in operation may decree. Many of these shows give scenes of life in foreign lands that are not only entertaining, but instructive. Sometimes a single set of these films will give the young person a better idea of a foreign country and its people than could be obtained by reading volumes of descriptive matter. * * * Legislation that forbids the poor child from gaining information and amusement that may be found in the moving picture show, information that he would probably never be able to gain in any other manner, gives another evidence that the thirst for lawmaking has banished common sense from the heads of too many alleged statesmen these days.

WHAT NOT TO PRINT.

ONE might naturally suppose a newspaper man would be the last choice on earth as a confidant. The fact that his very living depends upon the publication of things about people who do not want them published would seem to debar him as a recipient of friendly confidences and make him a rather dangerous person to tell secrets to.

Yet neither of these premises is correct. It is a matter of fact that the good newspaper man is told more secrets, and admitted to more confidential conclaves than any other man. And this in spite of the fact that the slightest publicity would be fatal to the hopes—and possibly reputations—of those who freely confide in him.

But the good newspaper man betrays no confidences. It is said that some of the older newspaper correspondents at Washington know things that, if published, would upset the policies of a nation and achieve fame everlasting for their papers. But they are silent; being good

newspaper men. Real news does not depend on confidences.

Newspaper editors are often criticised for some of the things they publish. Rather should they be praised for the things they do not publish. What an uproar there would be in society, to be sure, if they printed all they knew!

The trade paper, in this respect, occupies the same position as the newspaper. The things that the newspaper man learns about the members of that large and indefinite organization known as "Society," the trade paper man learns about that more concrete institution, Business. He learns that men who are the prime movers in formulating rules for the good of the business are often the first to break those rules, clandestinely, for the good of self. He learns that eminently respectable exponents of the business are secretly operating schemes to defraud each other. And furthermore, he finds just who is doing these things. He could print all the facts, with names attached, and make a very interesting number of his paper. But he doesn't want to.

For as a rule the trade paper man is in love with his business. He thinks it is the biggest and best and most interesting business in the world. He doesn't like to believe that the disagreeable things he hears are in any way a feature of the industry, but rather that they are the marks of the parasite, who must sooner or later give way to the earnest, sincere and honest worker.

PROGRAM ANNOUNCEMENTS.

EVERY film picture is provided by its manufacturer with a head or title some ten feet in length, which is designed to occupy the screen for a long enough time for the audience to read and digest it. The average operator curtails this period, as calculated by the manufacturer, by speeding up when the title shows, or by cutting off a part of the title-film, or both. When this practice is carried to its extreme the duration of the title on the screen is so short as to leave but a vague impression on the mind of the spectator. Even at best, when the full length of title is shown at regulation speed it cannot fulfill the requirements of the ideal announcement, for properly the name of each picture play should remain before the audience for the whole duration of the film—which is manifestly impossible if the title forms a part of the picture.

A few of the better grade picture theaters have recognized this fault, and have rectified it in the only feasible way. The Dewey Theater, New York, employs a card boy, who handles announcement cards in the same way they are handled in the large vaudeville houses. The Orpheum Theater, Chicago, has adopted a still more elaborate scheme. Mr. S. I. Levin, the efficient Orpheum manager, has installed an electrically illuminated announcement board, on which are listed the titles of all films, names of singers and extras, lettered on transparent glass slides. Behind each slide is an incandescent lamp, and these lamps are lighted in turn as the various parts in the show become due, and remain lighted until the next change.

This system is of tremendous advantage to the spectator. If he arrives late and enters the show at the middle of a film, he still is enabled to tell what is being run—and, if titles mean anything, that alone is a substantial factor in understanding the story. It is a peculiar fact that the average patron of a moving picture theater has a very poor memory for titles, and this is undoubtedly the fault of the common system of relying on the tran-

sient and fleeting glimpse which the ordinary film title affords. In consequence, the patron often pays his admission to a rival house later, sees the same film, and denounces the whole business as a catch-penny affair.

The lover of the drama is actually more familiar with the name of a popular play than he is with the plot of the play. The film title cannot reach this degree of recognition until present conditions of release and the clamor for first-run films are changed. But the system adopted by the Orpheum and the Dewey is bound to assist the popularity of the picture theater business and the stability of the position it occupies in the mind of the amusement-loving public.

FILM EXCHANGES AS TECHNICAL ADVISORS.

IN ALMOST every business where expert knowledge is demanded expert advice is available to the perplexed among the trade. The manufacturers and supply houses in the lines of work which come under that head employ consulting engineers and experts whose sole function is to solve the problems and smooth out the obstacles in the path of the less well informed customer. This assistance is furnished gratis; the theory being that it is cheaper to educate a customer until he succeeds in his work than to let him alone until he fails. Furthermore, setting customers on the right path to dollars and cents makes friends for the house, quicker even than selling them goods at cut prices. It avails a man little to buy a bargain, if he does not know how to use it.

So far the moving picture business is an exception to the general rule cited above. Thousands of men have entered the field with no experience or technical preparation, and have been forced to work out their own salvation by that rarest of means, sheer horse sense. What wonder that some of them failed, and are failing?

The film exchange depends on these men for its existence. Every failure means that some exchange has lost a customer. Would it not be cheaper in the end to establish a department of consultation for the benefit of those exhibitors and operators who are puzzled by some imperfectly understood detail of their work?

When a moving picture theater does not show a profit there is surely some tangible reason for its condition. Intelligent analysis of the case may show a remedy, or may show that remedy is impossible. In either event the exhibitor would be grateful for expert advice; and if improvement were possible, as is generally the case, the advisor would lose nothing. Clearly it is up to the exchange manager to appoint a consulting engineer of motography and theatrical science as a regular member of his staff.

NO COUNTY TAX IN ARKANSAS

CHANCELLOR J. G. WALLACE has held, in an important test case taken up at Russellville, Ark., that moving picture shows are not liable to county tax.

The county court had assessed a tax of \$100 against Butler & Howell for the privilege of operating a moving picture show. They demurred, and were sued by the county for the amount of the assessed tax, as there are similar shows at Conway, Morrilton and other places in the chancery district, the outcome of the case has been watched with great interest.

The court held that under the law such shows being of a moral and educational nature, and not of a comic or variety nature, are not subject to a tax.

The Exclusive Film Exchange

A. H. McMillan, formerly president of the Unique Film and Construction Company, is going to Europe in the interests of the Exclusive Film Exchange. This brief announcement is of unusual interest to the trade, because the McMillan idea of an exclusive film service, recently mentioned in these columns, proved unusually successful; but owing to certain conditions which could not easily be remedied in his former company, he decided to form other connections which would afford a wider field of operation.

After resigning his position as president of the Unique Film and Construction Company, he presented his plan of a service of exclusive films to only one theater in a locality to several of Chicago's leading capitalists. The logic of his suggestion appealed to them immediately, and with the promptness which



Arthur H. McMillan.

characterizes men of sound business judgment, they formed an Illinois corporation as a vehicle for Mr. McMillan's idea, with a capital of \$20,000. The name of the new company is The Exclusive Film Exchange.

Mr. McMillan, representing his new organization, is enroute to Europe to purchase films. He intends to buy in the foreign markets copies of subjects never shown in this country. On arrival here they will become part of the stock of the Exclusive Film Exchange, which will import only for itself. The object of the organization is to supply films that cannot be obtained elsewhere.

The Exclusive Film Exchange has opened offices on the eighth floor of the Temple Court Building, 225 Dearborn street, Chicago, and is already making arrangements to take on customers.

The first importations will arrive shortly and then the working out of the McMillan idea will begin. Mr.

McMillan's name and acquaintance with Chicago's exhibitors is ample assurance that all promises made by the new concern will be kept. The name of the Exclusive Film Exchange will stand for exclusive service.

Lyman H. Howe's "Sound Artist"

One of the things for which Lyman H. Howe's shows have become noted is the fidelity with which sound effects are produced and synchronized with the action shown in the pictures. These effects never fail to interest and amuse an audience; and an eastern daily newspaper pays the following tribute to the "artist":

"But while the audience laughed and marveled that Mr. Howe could make his pictures so realistic—for the people and animals and waterfalls and oceans spoke in their own way—there was one man in the theater who was doing hard work. He was 'the man behind.' He stood on the stage, behind the screen and watched the pictures as a captain would look from the bridge. Around him were enough things of wide variety to suggest a department store. He was the vocal and mechanical accompanist of the show. When he saw water splashing in the pictures before him he worked his hands as though he were ironing two shirts at one time. He was simply sliding sand paper, to impart the splashy effect. So deftly did he manipulate the paper that he obtained many different sounds.

"And when a dog appeared on the scene the man would bark, and if it was a big dog he would bay like a bloodhound. If it was a horse falling he would have another guttural sound, and one could almost hear the air leaving the horse's lungs as it struck the earth. The blowing of trumpets and little tin horns also was in his repertoire, and now and then beating a kettledrum was in the program. Turning the wheels of a bicycle with a paper against the spokes gave a pit-a-pat sound."

Montreal Exhibitors Combine

An effort is being made in Montreal, Canada, to merge all the moving picture interests in operation there, and there is every reason to believe that the scheme will go through.

A rough estimate shows that there has been at least \$100,000 spent in the city in fitting up the many theaters in which the pictures are shown. Some of the places cost a great deal more than others, one St. Catherine street establishment, for instance, being valued today at \$10,000. Informal meetings of those who are interested have been held during the past two weeks, and the first steps towards the merger have been taken. It is understood that several of the smaller shows decline to be parties to the deal, but it is pointed out that, with the action of the authorities to stop Sunday performances it will be well for the little fellows to get in line and have their battle fought for them. It was really the necessity for organization to continue the Sunday business that led to the idea of merging all interests. It is, of course, a recognized fact that as the Sunday shows turn in, in many cases, three times as much as any other day of the week, the loss would be so great should they be forced to close on Sunday that some of the smaller places might have to close up altogether. One proprietor in the extreme north end of the city said that without his Sunday business, which is as big as the other six days put together, he would not be able to make both ends meet. This, then, is the real and primary cause of the attempt at permanent organization, and it is likely to be successful.

Pictures that Speak

By P. Harvey Middleton

THE popularity of moving pictures, which have swept like a tidal wave over the country, from Maine to California and from the Great Lakes to the Gulf, has demonstrated the enormous money-making possibilities of the actorless theater. Here is an infant industry with twenty-five million American dollars invested in it, boasting a Trust and Independents, a dozen trade papers, and thousands of theaters—as gaudy and glittering as tiles, plaster, gilding, marble, mirrors and wonderful trick electric signs can make them—built especially for its favorites, to say nothing of scores of formerly unprofitable theaters and vaudeville houses now occupied by the ubiquitous projecting machine. And the secret of the meteoric success of this form of entertainment is found in the irresistible attraction for the average person of something that moves. Lamentable as it may seem, an automatic figure whose eyes and mouth open and shut with idiotic regularity will attract far greater attention than the most marvelous mechanism evolved by the human brain if the latter is motionless.

At one time the public was satisfied with just ordinary moving pictures of interesting events at home and abroad, but nowadays "the play's the thing," and the enterprising moving picture concern must needs employ authors and actors, artists to paint the scenery and settings, and all the paraphernalia of a well equipped theater. And strenuous things are often asked of the moving picture actor or actress, both in the studio and out of doors.

Last winter the writer was a passenger on one of the New Jersey ferry boats. When in midstream a shabbily dressed young woman suddenly darted to the rail and leaped into the icy water. There was a big commotion for some minutes until the poor creature was fished out in an apparently dying condition by a man in a rowboat. But she was only doing a stunt for a moving picture melodrama, and while the passengers were working themselves up to a fine state of excitement a quiet looking young man on the upper deck was calmly taking pictures of the thrilling scene. A month or so later I saw the whole incident enacted on the screen of a Sixth



Recording an Opera.

for here is the home of the latest development of motion photography.

Our destination is near the corner of Forty-Third Street on Eleventh Avenue, a large building bearing the word "Cameraphone" in gilt letters. Here we meet an old friend who is the manager of the new enterprise, and a veritable encyclopedia of moving picture knowledge. He knows the business from A to Z. We have arrived just in time, for a new reel is about to be exhibited for the benefit of some out of town managers. We take our seats in the tiny theater and the show commences. First the names of the members of the cast are projected on the screen—for these are no ordinary moving pictures, performed in pantomime by nameless actors.

The opening scene is St. John's Church, Richmond, Virginia, in 1775, with the Virginia Convention of that year in session. George Washington, Thomas Jefferson, Richard Henry Lee, and a score of other notable historical personages are present. The picture reveals them sitting in the pews of the quaint old church. The immortal Patrick Henry steps forward—and right there comes the surprise of your life. You expect the usual silent, if eloquent, gestures of the moving picture actor, but Patrick Henry opens his mouth and with impassioned mien delivers in a resonant voice his classic oration "Give Me Liberty or Give Me Death" to pews filled with a band of patriots of deathless fame. As his clear, ringing tones come through the sheet directly back of the moving lips the effect is absolutely human.

The thing awes you with its spookiness, and then the tremendous significance of this most important step in the history of motion photography gradually forces itself upon you. You realize that here is an ideal means of preserving the actual personalities of the world's great men and women, an invention that



Rehearsing a Philippine War Scene.

Avenue Nickelodeon.

The studios of these concerns are hidden away in obscure parts of New York. One of them is in the Bronx, another is in the wilds of Brooklyn, and another on Eleventh Avenue. It is to this latter delectable neighborhood, known to the impolite as "Hell's Kitchen," that we will wend our way,

will enable our grandchildren to command the presence of the Roosevelts and Bryans, the Tetrazzinis and Carusos of our own times, and make them talk and sing at will.

The historical incident is quickly followed by an up-to-date vaudeville act, and the performance runs right through the usual program of a first class theater—the only difference being that the living bodies of the performers are absent. Their disembodied spirits entertain you just as well.

You are, of course, all eagerness to find out how it is done. In the art of motion photography, after exquisite artistic skill has made more and more daring achievements possible, the limit has been reached, so far as the pictures themselves are concerned. Various inventors have perceived the possibilities of combining the phonograph principle with the motion picture, and their inventions have, from time to time, been dealt with in this magazine. The photophone is one of them; but while it combines in one machine the voices and the picture, there is no actual connection between the two.

It has remained for a young Oregonian, James A. Whitman, after two years of difficult experimental work, to produce the projected image and the sound record in perfect unison—in absolute synchrony. In New York City in a building comprising 50,000 square feet of floor area on six floors, are provided splendid facilities for creating motion photography and for making the special sound records. Here scenes from plays and operas, song numbers, dances and speeches, in fact entertainments ranging from modern farce to classic tragedy, are being produced and prepared. A quarter of a million dollars a year is set aside for productions. All the subjects are American, made by American artists, except, of course, some of the grand opera numbers.

Each week from seventy-five to one hundred actors and actresses are employed. The material is first carefully laid out, and the performers who are to make the voice records study their lines; for the "records" must be made separately from the pictures. If an opera is being produced all the principals and members of the chorus must be vocally drilled. After the orchestra rehearsals are completed we see the assemblage singing the opera into the recording phonograph. From the wax "master record" so produced a copper mold is made electrically, and the wax is molded therein into hundreds of duplicates.

When finished a set of records giving all the sounds for the opera or other



Assembling Machine Parts.

act is given to the state manager, who in one of the three spacious rehearsal halls drills the performers to the accompanying sound of the phonograph rendering the voices and music. Meantime in another part of the building the scenic artists are painting the scenery and the carpenters and property men are busily at work. Then the whole company assembles on the stage, which in this case is the photographic studio. Here in the glare of nearly one hundred thousand candle power light, from Cooper-Hewitt mercury vapor tubes and powerful arc lights to tiny bulbs, the scene is re-enacted in absolute unison with the phonograph, while the whirling motion camera takes the negative.

Then the film goes to its baths in the developing rooms, where big drums on which it is wound revolve in tanks.

Then if the negative is perfect it goes to the printing room. It is possible to print as high as three or four hundred positives from one negative before any appreciable sign of wear appears in the negative. Then with their appropriate titles photographed from large lettering the films are put on reels or spools and fitted into the cameraphone. Its special power of synchronizing with the phonograph records, which are now on the phonographs behind the screen, enables the skillful operator to give the audience the mystifying illusion of a perfectly reproduced human performance.

Enough duplicates of the film are made to supply a rental service covering the entire United States, and the reels are shipped together with the appropriate records for that week's program. When a manager contracts for the cameraphone service he receives a wooden box about three feet long by two feet wide. In that box is an entire stage performance for one week's entertainment, which is equivalent to an entire theatrical company, scenery, baggage, costumes, orchestra—everything in fact that he could get by hiring a costly New York production except the actual living bodies of the performers. He is also provided with advance press notices for the program of the week; big lobby photographs of the performers who will appear so mysteriously at the will of the operator, and a supply of special printing, including twelve-sheet,

three-sheet and half-sheet posters, the latter differing each week according to the bill of that week. The charge for the entire outfit for the week is \$150.

In addition to its vast possibilities as a means of entertainment, the cameraphone has obvious educational value in teaching any lesson requiring visual graphic



Stage Set for Rustic Scene.

demonstration. For instance, the concern has one film entitled "A Lesson in Physical Culture." A well-known athlete steps to the foreground of the picture and delivers a straightforward talk to the audience, telling them in simple language how to develop muscles like his. By suiting the action to the word he shows clearly just what movements and exercises should be practiced to properly develop the four hundred slumbering muscles in the human frame.

The same form of instruction can, of course, be used by the best authorities in every field of human knowledge and activity. A famous traveler will transport us to foreign climes, and although he is absent in the flesh, his own voice and figure will point out the objects of interest in the moving panorama. The presidential or gubernatorial candidate of the future will actually speak and appear simultaneously in scores of cities on the same night; the eminent divine will preach to hundreds of thousands anywhere from New York to San Francisco, his charm of manner and personality making powerful appeal to his widely scattered congregations.

The ingenious device called the photophone, which also combines the moving picture machine with the talking machine, so that the words and music of a theatrical or other performance can be heard while the movements of the players are reproduced before the eyes, was invented recently by Mr. L. P. Valiquet.

By the aid of this contrivance anybody owning a talking machine can attach a compact little projecting lantern to it, and exhibit moving pictures on a screen to the accompaniment of a lecture or music, the pictures being projected through the horn or megaphone which is attached to the machine. The device is a very satisfactory one.

This little instrument is simplicity itself. One just hangs up a sheet, attaches a gas tube or electric light to the lantern, and the merest child can then reel off the films and display the moving pictures in the drawing room. Thus the thousands of owners of talking machines can now have a moving picture attachment at a reasonable cost, and give exhibitions at home or in public.

The lantern can be adapted to electric light, acetylene, or any of the systems by which the mantels are rendered incandescent. The lenses will project the standard films through any of the existing styles of horns, and will display pictures up to twelve by fifteen feet at a distance of thirty feet, or correspondingly smaller pictures



View from Stage to Camera, Showing 100,000 Candle-Power Lights.

at shorter distances. The result obtained is as good as any moving picture show in a high-class theater fitted with expensive apparatus, and the whole arrangement can be packed away in an ordinary suit case, of course excluding the big horn. A company has been formed in Newark for the manufacture of the device. It

will undoubtedly find a place in the lecture field, besides furnishing a splendid home entertainment.—*Technical World.*

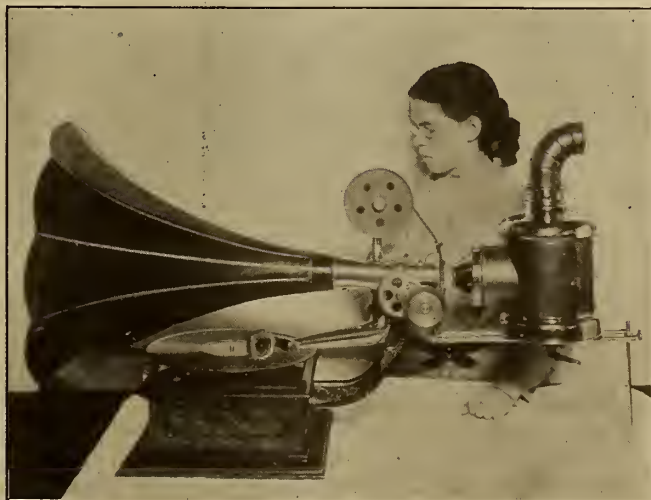
Picture Shows Educate

Among the early objections to moving pictures was that they were trivial. The scenes presented, according to these objectors, were either vulgar or not of sufficient importance to merit the attention of any thinking person. The attitude toward the moving picture industry has changed in great degree. Furthermore, the true educational value of the moving picture machine is beginning to be felt.

It is to be wondered where else could persons get so clear and graphic an idea of what any speaker is attempting to present as they can when they see representations of such things on the screens. Lectures by travelers gain immensely in value when illustrated by real, lifelike moving pictures. These have begun to sweep out of the way the older style stationary lantern slide, which, while it gave an accurate enough representation of what was attempted to be portrayed, did not give the same impression of virile activity as does the moving picture.

The first things that call the attention are pictures of action. An odd pose of a jumping horse or of an athlete making a determined effort is striking when it is shown as a fast shutter caught it. But how much more impressive is the series of actions!

An automobile race, with the clouds of dust flying as the daring drivers approach a dangerous turn, perhaps an actual upset; the festivities on the occasion of some potentate's birthday; the very scenes at Messina when the earthquake had rendered that city and district a mass of dust covered ruins—all these are things that carry their own lesson with them. More and more, lecturers are making use of this adjunct, which is itself half the way to success. Scenes of life abroad or perhaps in districts in our own country gain so immeasurably by an artificial help of this kind that it cannot well be imagined what some men would do without it. The moving picture is already becoming a necessity.



The Photophone in Operation at a Private Demonstration.

Some Questions Answered

By David S. Hulfish

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

STEREOSCOPIC MOTION PICTURES.

Have motion pictures in stereoscopic form ever been attempted to make the picture appear to stand out in relief, as though in solid form?—M. W. H., New York.

The stereograph, as the picture is called, which is to be viewed through a stereoscope, is composed of two pictures, usually mounted upon a card, side by side, and it is viewed through a stereoscope, which is an instrument having two lenses through which the viewer looks. When the two pictures upon the card are viewed through the two lenses, they appear as but one picture, but in that picture the objects appear to stand out in solid relief, as though the observer were looking at the objects themselves instead of a photographic representation of them.

The two pictures of the stereograph are *nearly* alike. The difference between them is just the difference between the view which one sees with the right eye and the view which one sees with the left eye when one looks at the material objects in nature.

An ordinary photographic camera takes a picture which is just what the eye sees, when the eye is located at the exact location of the photographic lens. Notice that the ordinary picture takes what the *eye sees*, not what the *eyes see*. To take what the eyes see, a double camera is used, two lenses being required; one to take the picture which the right eye of the person would see, and the other to take the picture which the left eye of the person would see, if the person were standing where the double camera is standing when the pictures are made.

By these two lenses two photographic negatives are made, and from the two negatives two prints are made, nearly alike, but yet "just as different as they can be." These two different prints are mounted upon a card, the print made from the right lens being upon the right of the card, and the print made from the left lens being upon the left of the card. By an arrangement of lenses and prisms, called a stereoscope, the eyes see these pictures separately, the right eye seeing what the right lens saw, and what the right eye would have seen had it been where the lens was when the picture was made, and the left eye seeing what the left lens saw, and what the left eye would have seen, had it been where the left lens was when the picture was made. The eyes and the brain of the observer combine these two impressions received from the two *different* pictures into one view, just as the two *different* views by the two eyes are combined when looking at the material objects, and the result is the same. We get the sense of solidity and relative distance.

The stereoscopic motion picture has been attempted by many inventors, and it has been accomplished by several different methods.

The color method of producing the effect is to project the right-eye pictures in red and the left-eye pictures in green (or vice versa), the spectators being provided with eye glasses or viewing screens of red and green so that the right eye sees only the right-eye picture and the left eye sees only the left-eye picture. The two impressions by the two eyes are combined to form not only the

stereoscopic effect, but the effect of white lights with black shadows in the picture.

The two pictures, red and green, may be projected either simultaneously, from two lanterns, or alternately, in which latter case they may be either from two lanterns or from one lantern.

The alternate projection method in black and white places upon the screen first a right-eye picture and then a left-eye picture, continuing as rapidly as possible. To view these pictures, it is necessary to have a viewing device with two holes having shutters which shut off the light from the spectator's right eye while the left-eye picture is on the screen, and from the left eye when the right-eye picture is on the screen. This permits the right eye to see all of the right-eye pictures and permits the left eye to see all of the left-eye pictures, with the result of combining the impressions to produce the stereoscopic effect in the mind of the viewer.

Another method is that of producing a double negative and a double print from it, just as in the card-mounted stereograph, which is viewed through the Wheatstone hand glass. This gives a film for projection similar to that shown in the illustration accompanying, which is reproduced from the May number of NICKELODEON, and results in a pair of moving pictures being projected upon the screen, side by side. To view these, the spectator must have a pair of lenses or prisms, to throw the two pictures together in his vision and to give the proper stereoscopic effect.

This last method does not require any specialization of the projecting machine, but all of the methods require that the spectator have the assistance of some device to prevent *both eyes* from seeing *both pictures*, and to permit the right eye to see the right-eye pictures only and the left eye to see the left-eye pictures only.



Stereoscopic Film.

FEEDING FILM FROM REEL.

In building a motion picture camera, how shall I provide for the changing size of the film rolls in the magazines, where the feed roll is constantly becoming smaller and the take-up roll is constantly becoming larger?—L. W. S., Chicago.

The feed roll will take care of itself. This roll is placed idly in the magazine box, and the film is pulled off of it by the feeding mechanism of the camera. No feed

is necessary, the pull of the strip of film doing all the work.

The take-up reel should be driven by a light belt, such as a round sewing machine belt. This may have a spring-pressed idler upon it to keep it at all times tight enough to turn the take-up reel, yet loose enough to slip when the film is not fed to the reel as fast as the reel is being driven. The belt must drive the reel fast enough to take up the film from the feed mechanism of the camera when the take-up roll is smallest, and after that the belt will slip constantly, keeping the incoming film taut.

TOY MACHINES AND STANDARD FILMS.

Motion picture machines, or outfits, are advertised in the daily newspapers at very low prices, such as \$5 or \$10, and even \$1.95, including picture films for projection, and some of them advertise colored films included at the prices mentioned. While I suppose that these machines are only toys, I would like to ask what can be expected of them; whether any of them will project the pictures which are used by the theaters, that is, the standard size of picture films; and by what means it is possible to offer an outfit of three films or pictures with a \$5 outfit.—K. K., New York.

In order to answer your question fully, it seems necessary to classify motion picture machines into three classes, viz., professional machines, amateur machines, and toys.

The price of professional machines for projection runs from \$65 to \$235. The standard film pictures projected by these machines in the theaters average 500 feet in length and the list price is eleven cents per foot; the cost of pictures therefore is \$55 each or more. The standard size of film is one and three-eighths inches wide and as long as you care to pay for.

The amateur class of machines is designed for photographically inclined people of means and leisure who do not desire to project the pictures in a large hall for exhibition, and who do not wish to carry a large and heavy camera when making the pictures. Such machines use usually a film only half as wide, and make a picture of only one quarter the area of film. The result is that only one quarter the quantity of film is used and the size of all parts of apparatus is reduced. Such apparatuses are arranged usually so that the same machine will answer the double purpose of camera and projecting device, and the price of those machines will run near \$100 each. Picture films for these machines are offered by the makers of the machines, and the price per foot is about ten cents; bearing in mind that there are twice as many little images per foot of film, the proportionate price of a picture of a given number of minutes upon the screen is proportionately lower. Twenty minutes of picture upon the screen in "professional" or "standard" film at eleven cents per foot will cost \$110, being 1,000 feet, while the same picture in the "amateur" or small sizes at ten cents per foot would cost but \$50, since but 500 feet would be required.

Coming now to toys, and their pictures, we find that the toy usually is adapted to take the standard width of film; in other words, the standard film is used in the toys. The cause of this is probably that it is easier to make a toy machine to take the standard dimension of film than it would be to make a machine for a smaller film. The meaning of this sentence can be grasped by comparing with the manufacture of watches. The dollar watch is a full size watch, while the tiny ladies' watches cost higher prices. The toys usually offered (made in Germany) for projecting strip picture films are cheap models of the

standard professional projecting devices. The intermittent movement used is the standard Geneva movement. To offer the machine at a low price, the parts are all made cheaply. The journals are not suited for heavy wear; the lens and the condenser are cheap ones such as are found on toy magic lanterns of the \$1.00 grade. The cheaper toy motion picture machines have no shutter at all. The lamp is an oil lamp, or an incandescent electric lamp (at eighteen cents), instead of the ten dollar arc lamp of the professional machine.

But how about the "standard gauge" picture films which are included in the price with these toy machines? The secret of these films and their price is that they are "repeaters" of two or three feet of film with the ends spliced, making a belt of film which can be ground through the machine repeatedly for as long a time as the operator desires. At full retail prices of standard film this two-foot belt would cost but 26 cents. The "colored" films offered with the machines are decalcomanie transfers, hand drawn, just like the colored toy lantern slides, and are in short belts, as described.

The quality of projection attained by these machines may well be mentioned. With the comparatively weak lamp which forms a part of the apparatus the projection is most satisfactory when the picture upon the screen is not larger than three by four feet, or even one and a half by two feet; the smaller the size of the picture upon the screen the brighter will be the picture and the more satisfactory will be the projection.

In the case of the "amateur" or small-size films the projected picture must be small on account of the small quantity of light which it is possible to throw through the film. In such machines the mechanism usually is of good quality and the projection is likely to be satisfactory if a large picture is not attempted.

In the case of the small "toy" machine with the standard gauge films, it would seem quite possible to project a standard size of picture on the screen, viz., twelve to twenty feet in length by three-quarters of the same dimension in height. Such an attempt will produce a picture which staggers about over the screen in a way to make the spectators dizzy. This is due to the imperfections or lack of refinements in the film gate, and to the lack of accuracy in the gearings and intermittent movement; even if the picture is fairly steady at first it will become erratic after the toy machine has been used for a while. An amount of movement which is entirely unendurable in a large projection is entirely negligible when the picture is reduced to a size of approximately half a yard square.

Standard films may be bought of the film makers or of dealers, who will furnish catalogues and prices on request, and may be used in these toy machines.

In buying a machine in which you expect to use standard film, merely measure a piece of the picture film offered with the machine, and if it is $1\frac{3}{8}$ inches wide, with four holes in each side per picture, the pictures being $\frac{3}{4}$ -inch high, then standard film may be used.

PHOTOGRAPHIC EXPOSURE IN MOTOGRAPHY.

In making motion pictures, how fast are the instantaneous pictures taken? What lenses are used, and what size of diaphragm or stop is used in the lenses? This question comes from a practical photographer who knows the limitations of lenses, particularly under studio conditions.—PHOTOGRAPHER.

It is possible that a misconception of the nature of the separate image of a motion picture film is general,

and surely such misconception is expressed in the language of the question above.

To get this point clear, the proper conception of an instantaneous picture should be had. Properly speaking, there is not possible such a thing as an instantaneous picture in photography.

Instant means the location of an event in time, and an instant has no duration of time whatsoever. The nearest we can come to this in making a picture is to make the picture in so short a time that the picture will not show that any duration of time at all had been taken to make it. This would give an absolutely sharp picture in all of its details which were in focus.

In photography where the exposure is given with a shutter in the lens, the fastest shutters do not give an exposure of shorter time than 1-500 of a second and with a focal-plane shutter the distortion of the moving objects reveals the fact that the exposure is not instantaneous. What, then, is meant by the term "instantaneous" as applied to photography?

The amateur with a Kodak equipped with a fairly good grade of lens will set his shutter to his highest speed and call his pictures "instantaneous." The actual value is perhaps 1-100 second. Except with very rapidly moving objects the picture does not show any blurred lines in the objects in motion, and therefore it justifies its name, "instantaneous."

May we not therefore define an "instantaneous" photograph as one which includes moving objects in its view, but does not show any blur of the moving objects? Is there any distinction between a picture conforming to this definition and one which (by miracle) may have been made truly "instantaneously," which distinction may be made by reference to the picture alone, without reference to the methods or apparatus of making it?

If the term "instantaneous" refers to the method of making the picture, then instantaneous pictures are impossible; if it refers to the result, then the definition given above is the proper one.

How, then, are the "instantaneous" pictures of the motion picture film made? The answer is that they are not by any means instantaneous.

In some instances, with some objects instantaneous pictures would be possible, but even then they would be undesirable.

The object in motion photography is to simulate motion in the moving objects of the picture when the picture is projected upon the screen. To do this, the pictures projected should reproduce in the eye of the spectator the conditions which exist in his eye when viewing the scene which was recorded by the motion camera.

The eye has a faculty of "persistence of vision" which is generally understood to mean the tendency of an image to be retained by the eye after the object has vanished; the presence of this feature of vision makes motion pictures possible, and its presence also results in the blurring in the eye of the observer of every moving object which is seen. Obviously, if the eye retains each image for one-forty-sixth of one second, a moving object will be in a different position in half that time, and the eye will thus see the object in both positions at once, blurring the image.

The eye, in looking thus at the physical moving object, blurs the image. It is the desire of the motion photographer to reproduce by his pictures upon the screen the conditions of the observer's eye when viewing the actual image, and therefore the motion camera is

constructed intentionally with such arrangement of parts as to blur the images of all moving objects in the scene which it records.

"Photographer's" question now may be answered directly, and further explained later. The pictures are taken usually at rates of from ten to fifteen pictures per second. The exposure varies from one-forty-fifth to one-fifteenth of a second for each picture, the remainder of the time being an interval of darkness, during which the film in the camera is stepped forward in position for the following picture.

Lenses for motion-picture cameras are anastigmats and may be purchased to work at apertures of $f/3.5$, but the aperture usually used is $f/8$ or even smaller if in bright sunlight. The focal lengths commonly used are two inches to three inches, the different lengths being used either by personal preference, or interchangeably to control the size of the images in the resulting pictures. Lenses of much longer focus are used in special work, and frequently in joke pictures or trick pictures for mystifying or ludicrous results.

Musical Instruments and Sound Effects

Frank J. Novak, whose address will be found in our advertising pages, has been a manufacturer of drummers' traps for fourteen years. He is also a dealer of long standing in all kinds of musical instruments, and



Frank J. Novak's Orchestra Bells.

manufactures the type of orchestra bells illustrated here, as well as an excellent form of bass drum and cymbal beaters, and a fine line of sound effects for picture theaters.

What One Man Saw

A man visited one of the moving picture theaters in Danbury, Connecticut, a few nights ago. It was the first time he had entered one of the playhouses and his friends were anxious to learn his impressions of the performance. When he emerged from the theater at the conclusion of the performance he was approached by a friend who asked:

"Well, what did you see inside?"

"Oh," replied the recent unit in a large audience, "I saw a cluster of peaches, some grapes and a lot of foliage. They kept showing the same collection, too, first on one side of me then on the other, but always peaches, grapes and other fruits."

The inquirer was astonished and questioned the man further. Then it was that he learned the first night had been sitting behind two of the large new lids now popular upon the heads of the fair sex.

Mechanical Movements in Machines

By F. F. Hermanson

THOSE who have not made a study of the numerous patents granted to inventors of motographic apparatus are probably familiar with but two or three types of mechanical movement, as used to impart the essential intermittent progression to the picture film. A moment's thought, however, will readily show that any intermittent movement, capable of giving a sufficient forward impulse whose duration bears a reasonable relation to the period of rest, may be used to feed the film of a moving picture camera or projecting machine. In fact, it may be said that most of them have been given trial by some inventor. We may even discount the reference to "essential intermittent motion" in our first paragraph, by recalling the recent Bianchi patent, described in the February number of THE NICKELODEON, page 57; and the older Jenkins rotary-lens camera. Both of these machines employ a continuously moving film, without intermittent devices.

There is little doubt that the oldest positive intermittent movement that is applicable to the propulsion of moving picture film is the one shown diagrammatically by Fig. 1. This is known variously as the "Geneva movement," "Geneva wheel," "Geneva stop," "Geneva clutch," "star wheel," "maltese cross movement," etc. The use of



Fig. 1.

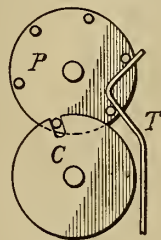


Fig. 2.

the name Geneva comes from the city of Geneva, Switzerland, where this form of mechanical motion has been in use among clock and watch makers perhaps for centuries. In this connection it is perhaps well to state that a mistaken conception exists as to certain patents in connection with this device. The Geneva movement, or star wheel, is not patented, and could not be; since it is probably older than patent laws themselves.

The principle upon which this device works will be readily understood from the diagram, Fig. 1. It will be seen that the star wheel, *s*, is locked and remains stationary during almost a complete revolution of the cam or pinwheel, *c*, releasing and moving suddenly forward one-fourth of a revolution when the pin engages a slot in the star wheel. A more elaborate form of the Geneva movement, with eight points to the star wheel and two pins to the cam, is sometimes used.

Fig. 2 shows a substitute for the star wheel. The intermittent wheel, *p*, bears a number of pins, and the wheel is held stationary by the spring *i*, which locks its elbow between two of the pins until released by the pressure of the revolving cam, *c*, on another pin, throwing the wheel forward a certain part of a revolution.

A "drunken screw" is shown in Fig. 3. It will be seen that the grooves in the wheel *g* hold the wheel *k* stationary for the greater part of a revolution, the "jog" or oblique portion of the grooves moving it forward.

The "snail" is a somewhat similar type, and one of its modifications is shown in Fig. 4. It will be seen that the pin wheel, *p*, moves forward one step at each revolution of the snail, *s*, impelled by the inclined projecting lug on the snail.

If the lower sprocket-roller of a machine revolves continuously on a fixed axis, it will, of course, continue to draw down film. If, however, it is mounted so that while it revolves its axis also rotates eccentrically about a radius equal to the radius of the sprocket, the film will

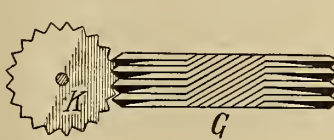


Fig. 3.

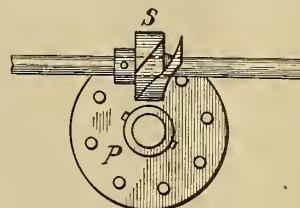


Fig. 4.

be moved intermittently, the sprocket simply rolling up along the film for part of a revolution without moving it. Fig. 5 shows this arrangement as it is used in the Prestwich camera. The sprocket is driven by a train of gears.

Fig. 6 shows a ratchet wheel mounted on the same axle as the sprocket, and actuated by a cam or eccentric, *c*. The resultant intermittent movement of the film is obvious.

As early as 1890 two suggestions were offered for obtaining intermittent movement of film by means of continuously revolving rollers. One idea was to roll them upward along the film, leaving it stationary, and then draw them back locked together with the film between them. The other suggestion was to let the revolving rollers grip the film between them only for a sufficient time to draw it down one picture length, and then separate them; the process to be repeated at proper intervals.

The so-called claw movement has seen several modifications, some of which are in use today. Mechanically

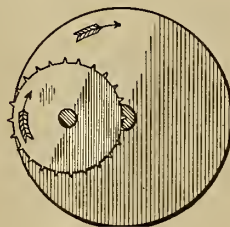


Fig. 5.

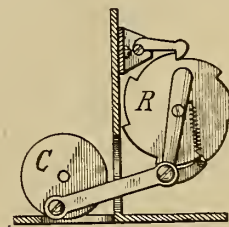


Fig. 6.

it is perhaps the simplest of all, consisting merely of two claws which engage two opposite perforations in the film on their downward stroke, and then move back to the next perforations. This movement is actuated by a simple cam and rod arrangement. An interesting modification employs a sprocket wheel instead of the claws, the wheel rolling upward along the film with its teeth engaging the perforations, and then being locked in its descent by means of a ratchet and pawl, so that it pulls the film down with it.

By a simple change the claws may be replaced by

pincer-like grips, which draw the film down by pinching its edges between two fingers. It is obvious that this device may be used with unperforated film.

A peculiar movement is illustrated in Fig. 7. Here the film is pulled down continuously; but the revolving wheel *p* has a projecting arm near one edge which strikes the tight film between its frame and the sprocket. The result is that the film in the frame is drawn down suddenly, and the continuously revolving sprocket is then engaged for a moment in taking up the slack film caused by the blow from *p*, during which time the film in the frame is stationary. Of course, the striking arm need not be on a wheel, but may take the form of a plunger or oscillating arm.

When it is considered that each of the intermittent movements so far described is capable of infinite modification, some of the changes being so great as to require some study to identify them as being fundamentally similar, it will be seen that the mechanical design of the moving picture machine is almost unlimited. In fact, as before stated, practically all of the movements described here have been proved practical in early machines.

On the other hand, it may be said that the variations given in this article practically exhaust the field of intermittent movement, so far as the mechanical principle goes. It is safe to assume that any new inventions in

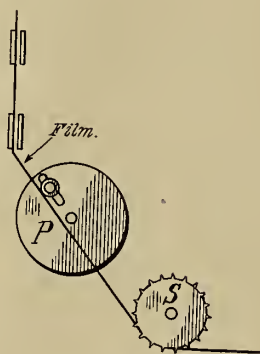


Fig. 7.

the line of moving picture machinery will be found upon close analysis to operate upon one or more of the following principles:

(A) The film may be moved continuously, but be seen for so short a period as to give the impression that it is stationary, because of persistence of vision. This type was seen in the early Edison kinetoscope, in which the shutter was open for only $1/360$ of a revolution.

(B) The film may be rendered relatively stationary, as in Donisthorpe and Croft's machine of 1889, in which the film moved continuously on its sprockets, but film, sprockets and all were moved upward in a body periodically at a speed equal to the natural downward movement of the film.

(C) The film may be made optically stationary while moving continuously by the use of mirrors, prisms or moving lenses. The Bianchi machine is a good example.

(D) The film may be moved intermittently by rollers actuated by stop-wheels, etc. Figs. 1 and 2 come under this category.

(E) The film may be moved intermittently by special worm, screw or snail gearing, as in Figs. 3 and 4.

(F) The film may be moved intermittently by the oscillation or intermittent engagement of a continuously revolving sprocket, as in Fig. 5.

(G) The film may be moved intermittently by means

of a ratchet and pawl, which are stepped around by a rod and cam, as in Fig. 6.

(H) The film may be moved intermittently by the intermittent grip of two continuously moving rollers, which either engage the film continuously and move longitudinally along its surface, or engage the film intermittently at the proper time to move it.

(I) The film may be moved intermittently by means of teeth or claws which are inserted in the perforations in the film to move it, and withdrawn and returned at the end of the stroke.

(J) The film may be moved intermittently by gripping blocks or fingers which are operated by cam or crank action.

(K) The film may be moved continuously by means of a continuously revolving sprocket, the portion in the frame being caused to move intermittently by producing slack in the film just below the frame with the blow of a revolving or oscillating arm. See Fig. 7.

It should be understood that all the illustrations in this article are mere diagrams intended to show the action of various mechanical movements, and do not illustrate parts of machines.

Idaho Pictures at Seattle

Idaho will be the most thoroughly advertised state represented at the Seattle exposition, if the plans of the commissioners materialize, and assurances have been given by practically every county and commercial club that they will. Among other features recently proposed and found acceptable by the board, is a moving picture show adjoining the Idaho building, which will display selected views of industries actually in progress in the state.

The plan was originally suggested by the League of Southern Idaho Commercial clubs and was fully exploited before the commission which held a meeting with Governor Brady. A committee composed of W. T. Booth, Reilly Atkinson, D. R. Hubbard, Max Mayfield and John Eagleson presented the idea to the chief executive and commissioners and found enthusiastic support.

It was hoped that an auditorium might be constructed adjoining the reception hall in the state building where a stereopticon might be installed, but this was declared not feasible by Architect Fennell. After considering the possibilities afforded by the spacious grounds it was the consensus of opinion of the board that a separate structure to the rear and to one side of the main edifice and connected in some manner would be even more desirable.

The Idaho building is being rushed to completion and the new hall will be constructed just as soon as the details have been arranged. The proposition of setting aside a certain amount of their appropriations for the purpose of securing and presenting pictures will be made to the various counties. About \$500 from each district, it is believed, will be more than adequate.

A committee to devise the best possible method for this picture exhibit and to further advertise the resources of Idaho at the exposition was appointed by Governor Brady recently, and is composed of Reilly Atkinson and D. R. Hubbard, Boise; Major Fred R. Reed, Twin Falls; Henry Heitfeldt, Lewiston; F. C. Bowman, Idaho Falls; C. W. Gray, Pocatello, and Herman Rossi, Wallace.

Meriden, Connecticut, has placed a license fee of \$25 upon moving picture shows.

Points for the Operator

By John A. Nelson

A MOVING picture operator need not be a master mechanic. But he should at least understand thoroughly the mechanism of every machine he will ever be called upon to operate, and should be willing to study the different types until he is familiar with them. He should be handy enough with tools to use properly such simple implements as a vise, a small machinist's hammer, screwdrivers, pliers, wire cutters and scissors; he should be able to use a round file on carbon clamps, and to cement the ends of film in a neat and accurate joint. He should be a good enough mechanic to believe that the manufacturer of the machine knows his business, and that the operator can gain nothing by removing or changing any part.

The last sentence does not mean that any machine has yet reached perfection. As a matter of fact, none has; although there are many excellent machines on the market. But no machine has been provided with a brain; and it is the function of the operator to supply this deficiency. Eternal vigilance is the only road to safety and successful operation.

Ability to operate a machine while conversing with a visitor and exchanging smokes does not indicate the competent and efficient operator. There is no place for the smoker inside a machine booth; there is but one place for the operator's eye—and that is, glued everlastingly on the film. If the film should start to back up through the opening in the tank-box, and reach back toward the lamp-house, it makes considerable difference in the result whether the operator's eye and hand are ready for it or not.

Celluloid, of which moving picture film is made, is highly combustible. It is not explosive, as the daily press would have us believe; but it burns very rapidly, and when a loosely wound roll, with air between the layers, becomes ignited all at once, a very good imitation of an explosion results, with plenty of smoke.

This film travels through the machine at the rate of about 50 feet a minute. At this rate no one picture occupies the space before the lamp for over $\frac{1}{16}$ of a second, which is too short a time to become heated. So long as the motion continues, the film is safe. If it stops for so little as a few seconds, the part of the film directly in front of the lamp is like a match under a burning glass. A flash—some one cries fire—and the stampede follows.

Of course the operator will not deliberately stop the film until he has dropped the light-shutter. But there are several things that may stop the film or throw it out of place without any fault of the operator. An imperfect joint in the film is one of the most prolific sources of trouble. Torn or imperfect perforations are next in order; then there are poor adjustment of the machine and imperfect alignment of reel and sprocket.

Of course when the film parts or jumps the sprocket, the only thing to do is to drop the shut-off at once, and spring the trap on the tank-box. But the best cure in this case is prevention. Imperfect joints should be remedied before running, even if it delays the show. All machine adjustments should be carefully made before starting.

Any film whose perforations do not register with the sprocket should not be run at all.

A film box so small that the film must be crowded and pushed into it is a constant menace, both from fire hazard and injury to the film. For two reels of film, a box not less than two by four feet, and three feet high, should be used. Even with this size, the operator should watch the film to see that it does not loop over and run onto the floor. With a large box the film is less apt to become kinked or torn; and if by chance the end of the reel or film slips through the machine at the end of a run, it is easily found by following down the upper loops in the box. An operator who would light a match to help him find the end in such a case is incompetent, and should not be allowed to operate a machine. One of the small pocket electric flash lamps now so common may be used to advantage, however, and should have a place in every operating booth. Their cost is trifling.

Any short pieces of film which are cut off in patching and repairing should never be thrown on the floor. They are small; but a spark may readily start a big fire. Throw them into the film box, where they may be removed and destroyed from time to time.

The magazine, or metal box in which the reel of film is enclosed while on the machine, is usually provided with metal rollers between which the film passes. These rollers should at all times be in direct contact with the two surfaces of the film. They form an efficient fire preventative, for a blaze in the exposed portion of the film cannot get past the rollers, which snuff it out. But they naturally have a tendency to scratch the coated surface of the film, and so it should always be seen that they are clean, properly adjusted, and run easily. The machine turns more easily with this magazine open, which sometimes proves a temptation to run it in that condition; but this is very bad practice, and should not be allowed at any time. Reels of film not actually in use on the machine should always be kept in the covered tin box provided for that purpose.

Even in an emergency, an operator sometimes hesitates to take any action that may damage the film. The closing of the automatic shut-off on the film box may cut the film; but this is a matter easily repaired. The throwing of water or chemicals on a roll of film, however, is more serious, since it is practically certain to destroy the film. An operator may perhaps be pardoned for his hesitation in some cases; but a few minutes' serious reflection on what a fire in a crowded house means—the panic, and perhaps loss of life—will convince him that any means to safety is cheap enough, even though it involves the loss of a reel of film. The proprietor who would upbraid his operator for an action of this kind deserves to show to empty houses. However, the operator should keep a clear head and not act in a panic himself. The experienced eye can tell at a glance where danger begins.

The operator is more or less responsible for the whole house. Any disturbance in the audience should be his signal to switch on all the lights, even in the middle of a reel of film. After the last show of the day he should stay long enough to rewind the film, never leaving

it in the tank-box over night; to see that every scrap of combustible material is safely covered up or removed; and to make sure that electrical circuits are opened wide.

A bucket of water in the operating booth answers for several purposes besides a fire extinguisher. It forms the only safe place to deposit the short, hot pieces of carbon removed in trimming the arc-lamp. These carbons stay hot for quite a while unless thrown into water. Furthermore, the water evaporates enough to keep the films in good conditions, if the booth is properly ventilated. Heat and dryness will so dry out the film as to cause it to curl up and become brittle. It should never be allowed to reach this stage.

It should always be remembered that a rheostat is a source of enough heat to set fire to a film. But although it is right and proper for the rheostat to become hot, the wires leading to it should never become even warm. If they do, it is a sign they are not large enough. Not smaller than a No. 8 wire for 25 amperes of current, or No. 6 wire for 40 amperes, should be used. If they are large enough, and still become hot, the wire is probably not clamped tight enough in the binding posts or terminals on the rheostat; or perhaps the wires were not scraped clean before connecting up. Every operator should possess enough knowledge of electricity to recognize and understand these points.

The Moving Picture Man in Africa

By W. W. Winters

THE little hunting jaunt with which our fellow citizen, Mr. T. Roosevelt, is beguiling the tedium of a year off, has aroused a hope in the minds of picture theater patrons that, ere long, the familiar figure of the ex-executive might be seen upon the screen—pursuing various species of African mammalia with the big stick.

More than one camera operator was heard to hint at the probability of his accompanying Mr. Roosevelt in the capacity of official motographer. But as the day of the hunter's departure drew near, the sounds of vaunting died away; the motographers were silent. Today most of us do not know whether the valiant deeds of our interesting compatriot are being recorded on the traveling film or not.

But be that as it may, the moving picture camera is by no means a stranger in Africa. Over a year ago a famous exploiter of kinematography sent an expedition into the wildest regions of the Soudan, where the mountains and timber and the jungle expanses are prodigious—one of those paradises of savage beasts which Theodore Roosevelt delights in; and only recently the fearless photographers made their reappearance in the midst of civilized scenes. There were two chiefs of the expedition, one a well known hunter and explorer, and the other a skilled kinematographer, whose achievements had already won him distinction. After mounting the White Nile above Fashoda, and organizing a caravan, they proceeded to the valley of the Dinder, a tributary of the beautiful Blue Nile. This region is noted for the abundance of the larger species of wild animals inhabiting it. After leaving the Blue Nile, the adventurers found themselves in a country devoid of human abodes. The Mahdi, that scourge of desolation, had swept it years before with death and fire. But nature had reclothed it. The valley of the Dinder presented an endless succession of superb landscapes, excelling in loveliness and magnificence those of the Blue Nile. The great trees along the river were interlaced with hanging vines and the dense foliage sheltered an innumerable nation of monkeys and apes, who, at the end of each day's march, in the brief period of twilight, descended curiously to examine the camp of their cousins, the humans. The Dinder in February was almost dry, and hideous crocodiles and multitudes of aquatic birds shared the few pools of water, scattered amid rocks and sand banks. In the district between Abou Hashim and Durraba, leopards, which are great hunters of monkeys, and guinea-fowls, are numerous, and elephants also.

From this moment the caravan was assured of a plenty of food. The daily bill of fare was as odd as it was varied. Guinea-fowl, crocodile meat, antelope steak, cuts from boa constrictors, kidneys of the buffalo-ox, roasts of wild boar were a few of the viands served in many different fashions. Fish of many kinds also abounded. Every day was a chapter of facile sport. Often at night a lion wandered around the outskirts of the camp. Sometimes the deep, muffled voice of the hippopotami, which came to feed upon the tender reeds of the river shore, disturbed the slumbers of the invaders. From blind coverts many of them were killed with rifle shots. The negroes of the expedition reveled in hippopotamus meat. After the portion of the carcass that was desirable had been removed the rest was abandoned to the crocodiles, which swarmed about it in tremendous numbers and soon left behind them nothing but bones. At night the odor of these and of other animal remnants brought hyenas close to the camp and their unpleasant barking filled the air. Their dens were found by daylight in holes in the side of a small rocky mountain. Enormous tortoises were killed as they swam with their heads barely protruding from the surface of the river.

The natives are very fond of the flesh of the boa, and they kill it with lances, spiking its head to the ground. One boa which was slain had a length of 15 feet and a diameter of 6 inches. It agitated its long body violently, beating the air and the earth with its tail until with several more strokes the negroes dispatched it. Then two men loaded it upon their shoulders and thus bore it in triumph into camp. Standing upon the margin of a pool, their figures and their strange burden were clearly reflected within it, forming a group of extraordinary picturesqueness.

The chase of the buffaloes, which came down to the river in large herds, was always exciting. These animals, similar to those found in the Philippines and in India, have a fiery temper and a score or more of them, when they charge a foe in mass, are exceedingly dangerous. Infinite precautions are necessary on the part of the hunters. The African buffalo has a strong sense of fellowship for his kind, and it was demonstrated that two of them, wounded, but not wholly disabled, will stand by each other and fight gallantly against the boldest pursuer.

The climax of the hunting adventures of the party was an encounter with elephants. They were crossing

the part of the country in which game is most frequent, when a native gave warning of the nearness of a band of eleven of the monsters. Without waiting a moment, eager above all else for this adventure, the hunters hastened forward with the blacks into a dark forest, where the elephant troop was said to be. It seemed to the party that they had been marching for hours, deeper and deeper into the jungle, when suddenly, amidst the green semi-obscurity, appeared a ponderous mass, blocking with its great bulk the slight semblance of a trail that they had been following. It was an elephant, solidly planted, its huge limbs far apart, directly facing its foe. With enormous ears bent forward, brandishing its proboscis, it gave vent to a strident, hoarse roar of rage and advanced. The awed hunter avowed afterward that he remembered little of what passed in his mind in the next few seconds. A thousand things occurred to him, things tragic, things beautiful and things insignificant. Meanwhile, aiming at one of the small black eyes that blinked maliciously in the great head, he pulled the trigger. The ball, fortunately, reached its mark, else the hunter might not have told his tale. The great beast, with a long cry, tumbled to the earth. Instantly a tempest of similar cries arose and reverberated far and wide through the forest. The whole band, which had been resting a little

way off and of which the wounded elephant was perhaps the advance sentinel, fled at a gallop. Then the wounded animal himself arose and in turn took to flight, untouched by another bullet that was sent after him. The first, no doubt, had merely stunned him. Vines were torn up, bushes were trampled and trees were overthrown. Cracking, tearing and crashing sounds impressed one as a cataclysm, a hurricane, were wrecking the forest, a moment before so calm, so drowsy in its semi-darkness.

The most courageous of the party was not proof against the terror that thrilled through them. This display of a blind and unconquerable force completely overcame them. There was no array of carbines or rifles that would have served if this living typhoon had thrown itself upon them.

But the expedition, on the whole, was very productive of results desired. All the striking scenes which have here been mentioned and many others also were caught by kinematography. The comfortable and unapprehensive spectator, seated in a moving picture theater, has the opportunity of imagining himself in wildest Soudan and of passively courting the very thrills that were felt by the men who procured the kinematographs, purveyors to the most modern form of sensation culture.

New Amusement Patents

By Austin Sherrill

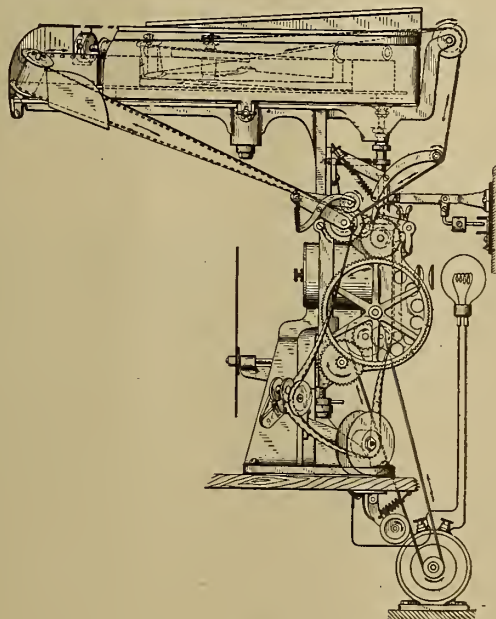
It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

917,986. Coin-Controlled Mechanism for Vending Machines. Marcus O. Anthony, Englewood, New Jersey, assignor to Stollwerck Brothers, New York.

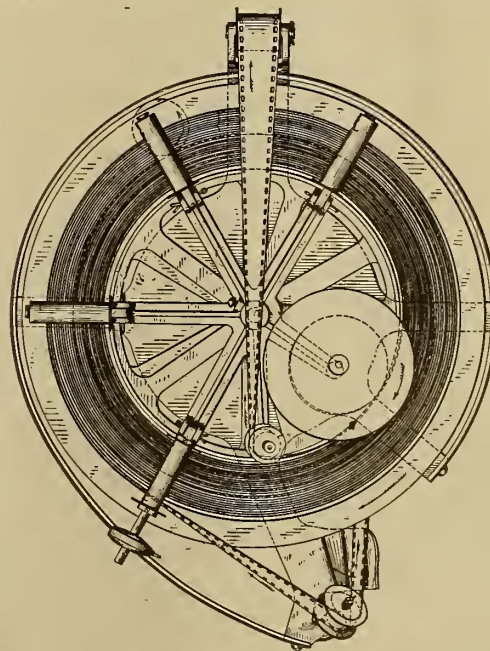
918,107. Coin-Controlled Vending Machine. Joseph L. Weed, Wheaton, Illinois.

Albert Heimann and Leo Flotow, New York, New York, assignors to Double Value Vending Company, same place.

918,614. Automatic Weighing Machine. Frederick Verplast, Boston, Massachusetts.



918,883.



918,884.

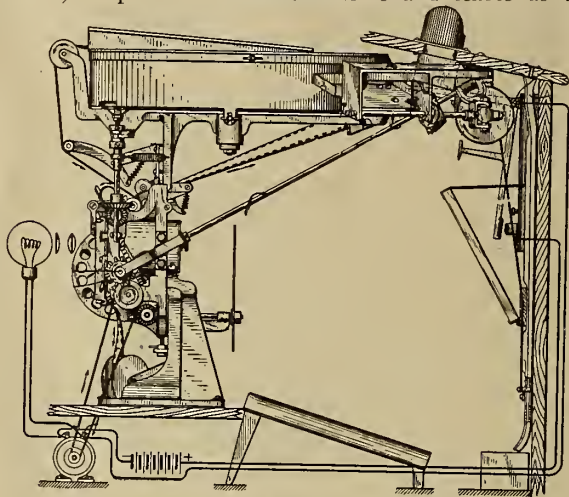
918,455. Coin-controlled Apparatus. Frank Magidson, Irwin, Pennsylvania, assignor to Westmoreland Automatic Machine Company, same place.

918,548 and 918,549. Coin-Controlled Vending Apparatus.

918,797. Amusement Apparatus. A device of the leap-the-gap type. Richard Tossell and John Ruel, Chicago, Illinois.

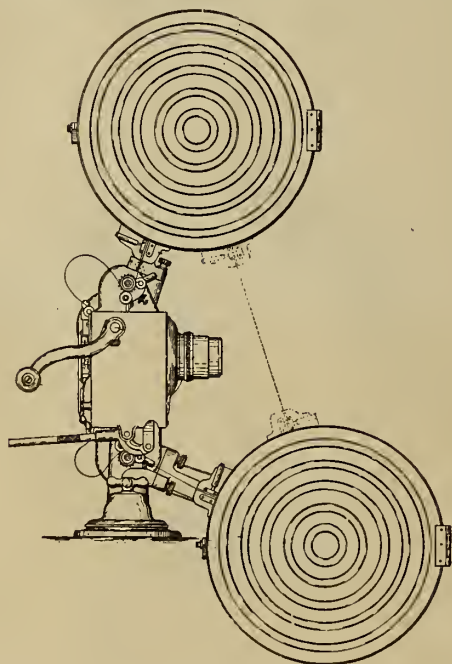
918,883 and 918,884. Moving Picture Machine. This is an automatic exhibitor for endless-strip films. It contains an end-

less belt of film, which may be of any desired length, even up to one thousand feet, ample provision for a long film being made by providing a horizontal table upon which the film is wound in the form of a hank; this hank turns with the table, and a system of rollers takes the film continuously from the inner surface of the hank, carries it through the projecting device, and returns it to the outer layer of the hank, thus giving a continuous service in projecting the film. The lamp at the left (see illustration) is provided with condensers and lenses as usual;



918,883.

the projected light passes horizontally to the right through the film and lenses, striking the inclined mirror and being reflected by that mirror downwardly to the inclined table at the bottom of the device, where it is viewed through peepholes in the top of the cabinet, the peepholes being provided with lenses to increase the magnification of the picture still further. The peepholes are provided with view-obstructing shutters, which are coin controlled. In two other illustrations is presented more clearly the method of taking the film from the middle of the hank of film strip, and of returning it to the outer layer of the same, the film having passed through the projection device in transit. Herbert S. Mills, Chicago, Illinois.



919,773.

918,885. Coin-Operated Box. Herbert S. Mills, Chicago, Illinois.

918,886. Coin-Controlled Vending Machine. Mortimer B. Mills, Chicago, Illinois, assignor to Zeno Manufacturing Company, same place.

919,324. Shutter. A shutter comprising a semi-transparent

sector-shaped structure having a radial opaque rib and opaque radial edges. John H. Crosier, Philadelphia, Pennsylvania.

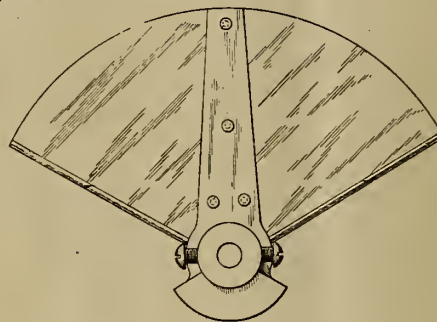
919,380. Illuminated Rotary Sign. Edward Rappaport, Minneapolis, Minnesota, assignor of one-half to Carol Epcar, same place.

919,390. Automatic Vending Machine, Everett X. Somers, St. Johnsbury, Vermont.

919,749. Coin-Controlled Mechanism for Vending Machines. Nils D. Nelson, New York, New York.

919,773. Film Reeling Mechanism. The main shaft of the machine is capable of slight endwise motion, whereby it may be shifted easily from connection with the lower reel to engagement with the upper reel for rewinding the film upon the upper reel. Alvah C. Roebuck, Chicago, Illinois.

919,912. Automatic Vending Machine. August Merckens, New York, New York.



919,324.

919,927. Automatic Card-Vending Apparatus. Bernard Neumann and Peter N. Gammelgaard, Germany, assignors to the firm of J. Heitmann's Nachf., Hamburg, Germany.

920,387. Acoustic Lens. A system of reflectors whereby sound waves from a distance may be concentrated to act forcibly upon a comparatively small area, as upon the recording diaphragm of a phonograph. David Petri-Palmedo, Hoboken, New Jersey.

920,567. Amusement Device. A large revolving bowl-shaped device receives passengers and then is whirled. Before the whirling begins the passengers seat themselves at the bottom of the bowl, but by the end of the whirling they find themselves seated at the top edge of the bowl. Walter P. Haynes, New Haven, Connecticut.

The Liberal Sunday League

Professor Ernst Richard of Columbia University has stated that over 40,000 American citizens of the German-American Alliance would support the movement of the Liberal Sunday League, which numbers among its members Gen. John T. Cutting, August Belmont, Alfred G. Vanderbilt, Edward Lauterbach, Samuel Untermyer, Robert C. Kammerer, Hon. Antonio Zucca, J. H. L. Curtis-Litchchild, and other prominent business and professional men. At a mass meeting in Carnegie Hall, held Saturday, April 24, motion pictures were given showing how Sunday is observed in various parts of Europe. The Liberal Sunday League is an earnest advocate of Sunday moving picture exhibitions.

Moving Pictures to Advertise a Newspaper

The London *Morning Leader* is seeking publicity by giving unique moving picture shows throughout its territory. Starting with a view of a news event of the day, the films show the news coming into the *Morning Leader* office on the "tape," the editor putting it in shape; operators setting up the copy; stereotypers casting plates; 3 a. m., the prospective reader sleeping at his home; the presses hard at work; the autos starting with their loads of papers; the paper at the breakfast table. To stimulate interest the *Leader* offers \$250 (and a like amount in consolation prizes of \$5 each) for the best name for its advertising venture.—*Novelty News*.

Advertising a City by Motography

By Wilson Mayer

PEOPLE who reside in live, hustling cities, size immaterial, seldom realize half the interesting things which are being done continually by reason of the civic pride of their fellow-townsmen. For example, few are aware that every city worth while maintains its advertising department, whose experts are constantly doing things in the way of broad publicity that might bring the blush of shame to the advertising managers of some of the most progressive industrial establishments. Nor are these departments municipal in any sense. They are the concrete expression of the desire for growth and broader recognition that is felt by the "merchant princes" and the "captains of industry" in every part of the country.

Perhaps the average reader will better understand what all this is about when the words "Commercial Club" are spoken. Oh, yes; now it is mentioned, you do remember hearing the name before. What does it do?

Here is a good example of what it does. The Commercial Club of Omaha, Nebraska, every year conducts a trade excursion embodying some of the most unique features ever used in advertising a city. This year the "Omaha Boosters" started on their trip the latter part of May. The big excursion will stop at 117 towns and cities of Western Iowa. Accompanying the caravan will be the Martin Brothers, famous as the purveyors of splendid moving pictures.

At perhaps 100 of the visited towns they will take street scenes, the arrival of the Boosters and any other features which may occur or which may be prepared by



A Montana Crowd Watching the Pictures.

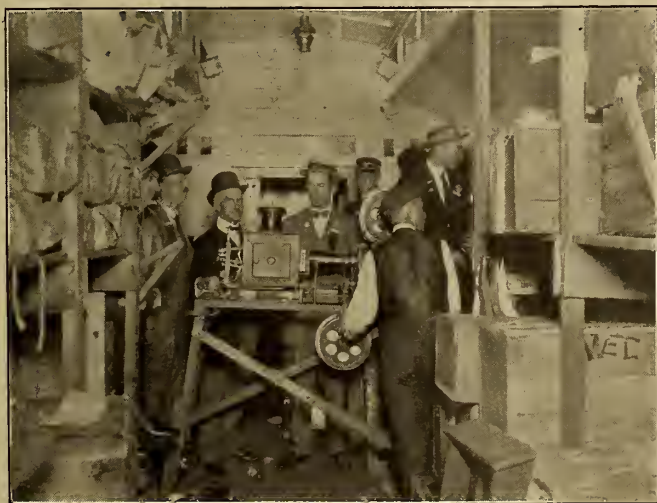
the townspeople to entertain the Omahans. Arrangements have been made with a local agency of a big film exchange to send these films over the entire country as a series entitled "The Boosters of Omaha," or something similar to that.

Each motion picture of each of the towns will be headed by the name of that town, so that the advertisement will be almost as strong for the entertainers as for the entertained. The vast attention which this remarkable scheme will bring to Omaha may be imagined when one thinks of the hundreds of moving picture the-

aters in the United States.

So they will not only show pictures of Omaha, South Omaha, the Ak-Sar-Ben carnival and the hundreds of other excellent films they possess, but will also be constantly along the route taking the motion films for the entire United States to see. Thus will the energy and enterprise of the Gate City be brought to the attention of envious sister states.

Omaha is now recognized as a prime mover and leader in the science of trade excursions. It is a specialty which other cities acknowledge it has mastered to a fine point of perfection. Few cities ever executed or even considered such a mammoth affair as the great northwest trade excursion of two years ago and the manner in which this work has been successfully carried on from year to year, always reaping grand results, has been the biggest possible advertisement for Omaha. They have ceased to be junkets, as a business man has said, and are now substantial business propositions.



A Baggage Car as an Operator's Booth.



The Portable Screen and the Audience.

The committee in charge of the coming excursion has met to receive reports from subcommittees, from which the decision on the price per capita of the trip will be made. There is no difficulty experienced in securing the even 100 who will make the boosting trip, and nearly half that number have already signified their intention of going along.

They will give their moving picture show at Jefferson, Lake City, Ida Grove, Lemars and Fort Dodge, these towns being where stops are made in the evening. The Booster series of films will be shown there as on last year's trip, only the number of films have been greatly augmented and improved.

The films made on the trip for circulation through the entire country will first be presented in Omaha, probably at the Auditorium, and later at the Ak-Sar-Ben, Fall Festival, a National Corn Exposition, so that all Omahans may see what the hustlers are doing.

Last year the club gave moving picture shows in Colorado, Wyoming, and Western Nebraska. As the illustrations show, the moving picture machine operates in the baggage car, projecting its cone of rays from the door onto a screen supported between two poles. The spectators have obviously discovered that the image is visible on both sides of the screen; for there are nearly as many behind as before it. The scenes shown on this occasion were the Ak-Sar-Ben parades (the Arabic legend of "Ak-Sar-Ben" being formed by reading "Nebraska" backwards), Omaha stock yards views, and the big manufacturing and commercial industries of the city.

The fact that the Boosters travel in a palatial train of Pullman cars with a brass band, tons of advertising matter and novelties in addition to the unequalled attractive force of the moving pictures, assures the success of the excursion, and guarantees unlimited material for the taking of new pictures.

Moving Pictures in Teaching Trades

The present day-conditions in manufacturing, which so seriously affect the education of young men in useful trades are attracting wide-spread interest among educators, manufacturers, workmen, capitalists, and practically all who realize the difficulty of acquiring the skill and knowledge essential to any workman who aspires to be a master of his trade. The principle of manufacturing, as now conducted, is essentially antagonistic to the education of skilled workmen except as specialists, but a condition which results in too many specialists and too few master workmen is detrimental to the trade.

There are many plans for the education of industrial workers, but none complete or entirely satisfactory, although all may have some very good features. The chief fault of most plans of industrial training is that the learner is removed from the commercial shop atmosphere if he receives the individual instruction desirable. If trained in the shop he receives little individual instruction, the learner's interests being sacrificed because of the commercial necessity of promoting production.

The moving picture machine offers a partial solution of the problem of imparting individual instruction in the trades. Next to actually doing the thing or seeing a skilled workman do it is the seeing of it done in a series of moving pictures. For example, take the operation of accurately filing a flat surface on a piece of cast iron held in a vise: A series of pictures showing the correct position and manner of handling the file could not help making a strong impression on earnest learners of the ma-

chinists' trade. The same method would apply to the operation of chipping with the hammer and chisel, scraping, lapping, laying out and many other hand operations almost impossible of complete description without working examples.

In machine work the moving picture scheme could be employed with even greater success. The operation of chucking a casting on the face-plate of a lathe and boring and facing could be shown vividly. Dozens of other operations shown in this way could be repeated indefinitely for the instruction of countless numbers of young men. They would be impressed by the methods illustrated and the spirit in which a skilled workman proceeds in doing the things portrayed. The first investment for films illustrating shop operation would be very heavy, and the plan must be worked out co-operatively in order that manufacturers may avail themselves of this system of imparting apprenticeship instruction cheaply. In our opinion there is merit in this idea as one feature of a general scheme of industrial education.—*Machinery*.

Another Waterproof Letter

The National Waterproof Film Company continues to issue its interesting talks to the trade. The following letter is a good example:

It is bad business to mix rotten apples in a barrel with good ones.

Film service of one clean reel and one that looks as though it never had been clean is just as bad and unscientific. Nine times out of ten the theater shows the dirty film last so that there is no chance for the public to forget it. The adverse impression is, therefore, taken home to deter people from going again to any picture show.

After these rainy films have succeeded in persuading sufficient of the community to remain away the exhibitor makes no money and his theater is closed. The exchange man loses a customer, tells how sorry he is and then proceeds to repeat the operation in some other locality.

This is rotten apple film exchange business which can be remedied by having waterproof, washable films and then washing them whenever they need it. Now is the time to crawl out of the rut and start new and right.

A Progressive Renter

THE NICKELODEON takes much pleasure in presenting the portrait of C. J. Hite on its cover this last issue of the first volume. It is with even greater pleasure that we read the advertisement of the C. J. Hite Film Company on another page. The best part of it is that both the individual and his company stand for all that is equitable and just in the film rental business. Mr. Hite believes some salient things and has the courage to say them right out loud, where others can see and hear. And if THE NICKELODEON ever expected to embark with a picture theater, we would hurry around to such renters and ask for some help. We would expect some sensible advice and there would be a splendid chance that we would get it.

No Settlement

The Waukegan, Illinois, *Sun* recently printed the following item:

Plans for the giant Murdock moving picture laboratory and factory at Lake Bluff have been held up pending the settlement of the fight between the film trust and the independents, the latter of whom Mr. Murdock leads.

Mr. Murdock makes vigorous denial of the allegation that a settlement is in prospect.

Of Interest to the Trade

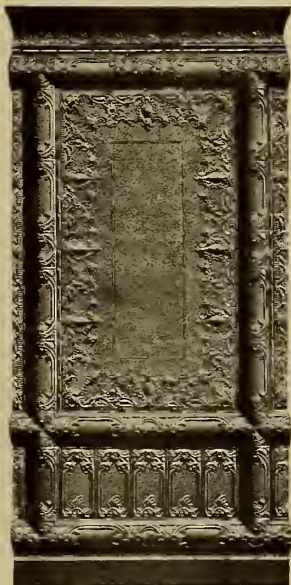
By L. F. Cook

The Use of Sheet Metal

The building of stamped sheet metal fronts and ceilings for amusement places, is not altogether a new creation on the part of The Kenneberg Roofing & Ceiling Company, of Canton, Ohio, which is vigorously pushing these products in this special field.

This company, growing from a small sheet metal plant about twenty years ago into its present immense plant occupying the larger part of five acres with specially designed machinery, and expert sheet metal workers, with a capacity practically unlimited and new buildings now in course of construction, has rightly maintained that quality instead of cheapness should be maintained in sheet metal front or interior decoration; and its products now are being distributed all over the world, with representatives in all of the large cities throughout the country.

The production of special stamped sheet metal designs for amusement places began with the inception of the moving picture industry a number of years ago, when the managers demanded material more durable than wood with the classical features of stucco or expensive applied art material. Expert designers were en-



Art Side Wall for Theater Lobby.

elaborated upon and arranged to the manager's satisfaction.

It was necessary that attractiveness and durability be considered, together with fair pricing, for there were managers who wanted a nice appearing front but who could not afford to pay a large price. This demand has been carefully considered and the most moderate as well as the most costly designs within the range of sheet metal now are produced.

Numberless requests arrive every day from managers, with suggestions of some characteristic design for fronts. New ideas are being worked up from these suggestions and special pen and ink drawings with specifications are being submitted.

Regardless of the present appearance of your front, in an old or new building, stamped sheet metal will wonderfully improve it; but there must be a proper selection of design and harmonious arrangement, secured only by experienced designers.

A special Kenneberg catalogue containing original sketches in ink, together with a suitable selection of suggestive ceiling designs, is now in press. An expensive book of designs showing suggestions in stamped sheet metal is offered to interested managers free of cost. If you have an idea you wish worked out, submit it to this firm's designers and they will elaborate it according to their up-to-date ideas.

The Baby Show Scheme

In further explanation of the operation of its unique and profitable "Baby Show" scheme, the Brayton Manufacturing Company offers the following to readers of THE NICKELODEON:

The first thing in importance in arranging for a Baby Show is the grand prize to be offered to the successful contestant. Any merchant in your town will be only too glad to supply the prize. It may be a baby carriage, a gold watch, a sewing machine, any article of furniture, or dishes; in fact, anything which appeals to a mother's heart. The merchant will be glad to do this for advertising on your screen.

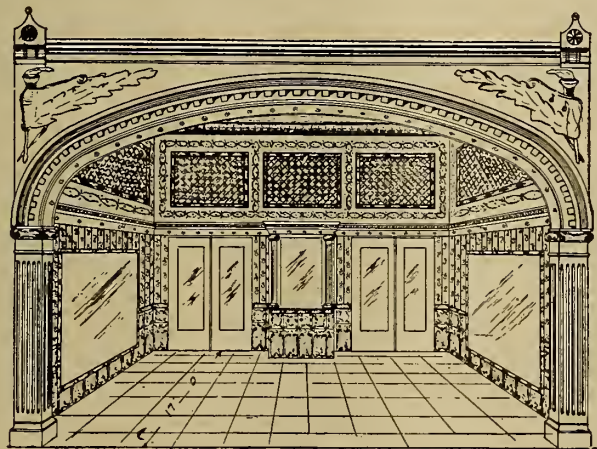
The next in importance is a place to display this grand prize. If of convenient size, your box office is the place. If not, have it placed in the merchant's window.

The next, and one of the most important moves, is publicity. In our experience the most successful way to give wide publicity to a coming contest is as follows: Place over your entrance or upon your bulletin board as large and as conspicuous bulletins or banners as possible, such announcement as seems best to you. At the same time commence throwing the following slides upon your screen, which we find, after having tried many schemes, to be the best and most effective means for starting the contest:

"The Baby Show Contest will commence here June 20th. See the Grand Prize for the handsomest Baby, displayed in our Box Office."

Immediately following this slide throw upon the screen a picture of a baby, upon which is the following: "Chicago's Prize Winner. Can you beat it?" These two slides we furnish at the following prices: The first one \$1.00, the second one, the baby, 50c plain, 75c colored. These two slides should be thrown upon the screen at every entertainment during the entire time of announcement, which should not be less than a week or ten days prior to the commencement of the contest.

Now you see what is really needed to conduct this contest successfully is the grand prize, the two slides, with other publicity available, such as your bulletins and advertisements in your



Original Suggestion for Classical Front, with Mirrors.

gaged, experienced amusement managers were consulted, and special designs were created in metal for this very purpose after consideration of numberless suggestions. That is why this firm has made an unusual success in this particular line and never fails to please the manager. This department is under the supervision of experts and there is not a feature, or suggestion, which cannot be

local newspapers and coupon tickets, which you can procure from us or from any film exchange.

All the people in your community, of course, are not patrons of your show. You should try to reach every one in your town, and we think the newspaper is the best medium outside of the methods named above for reaching all of the people. If you can afford it a band or some other attraction on the street is good, because noise is always attractive.

You are aware that theater-goers are thirsting for novelty and variety. They go to your place of amusement for amusement, of course, but they want it ever changing—something new—therefore the Baby Show will be a very great attraction. The scenes in the streets will surprise you and be very amusing, and of itself will attract large crowds; and you know crowds generate enthusiasm, and enthusiasm for any cause loosens the purse strings.

Very soon after you have made your announcements you will be called upon to explain how the contest is conducted. It will be necessary for you to either announce from the stage or get printed matter to instruct the people as to how to enter the contest. This, of course, is very simple and should be conducted in your own language about as follows:

"Did you see the baby picture on the screen? Bring us a photograph of your baby and we will have a slide made similar to that, which we will give you when the contest is over. Each of these baby pictures will be numbered, so that it can be seen plainly when thrown upon the screen. At the ticket office as the people pass in coupon tickets will be sold like this"—showing your inquirer the coupon ticket—saying, "This part of the ticket will admit you, and on the other you mark the number of the baby for whom you wish to vote; the people in the audience making their choice and marking the number on the ticket and voting as they pass out."

After having induced the party to enter the contest and after having received the money for the slide say to her: "Now you must remember that the winners in baby contests are the ones who get the greatest number of votes, and not always the handsomest baby, and the great interest and enthusiasm which always attend a baby show because of the friends of the contestants working among others, creating enthusiasm, inducing them to attend the contest and vote as many tickets as they feel like buying for the favorite baby." There arises a spirit of rivalry which seems to have no bounds at times. This is about all that is needed to get parties to enter the contest.

The baby show, according to Manager Bird, has already been started in three or four neighborhood theaters in Chicago with great success. One manager got a go-cart for a first prize from a furniture dealer and the jeweler gives the second prize. For this the exhibitor displays a slide showing a photograph of the prize, who gave it, and where it can be seen. This is a very attractive arrangement as it gives the merchant advertising on the exhibitor's screen for a month, which enables the exhibitor to go to the merchant later and sell him advertising at cash rates.

Another exhibitor reports that a band composed of the young men of his neighborhood offered to play in the evenings if he would pay for the rig and signs to go on it. Needless to say, this arrangement was hastily taken up, and bids fair to meet with unusual success.

Taken altogether the baby show has proved a great success in increasing the box office receipts.

The Eldred Film Service

The Eldred Film Service is exhibiting a remarkable growth. Beginning with a small office in Bloomington, Illinois, a branch was soon opened in Danville under the management of Mr. Andrew Cope. Before long another branch was established in Cedar Rapids, Iowa, with Mr. H. E. Stumer in charge. The next step was a double one, consisting in the opening of the new Chicago and St. Louis branches June 1. Mr. C. H. Wyatt presides over the Chicago office, while Mr. Nate Erber manages the destinies of the St. Louis house. The home office at Bloomington is in the charge of Mr. Clarence Joseph.

The Compensarc

The need of a device for the regulation of arc lamps is obvious when it is known that moving picture machine arc lamps operate at approximately 35 volts at the arc, while the voltage obtainable from practically all commercial lighting circuits is either 110 volts or 220 volts. Some electrical device must of necessity, therefore, be used between the line and the lamp to take care of the difference in voltage. Generally iron-wire or grid resistance rheostats were used. Their use, however, resulted in a waste of all that energy supplied from the

line over and above that actually required by the lamp. Many progressive managers are now using Compensarcs instead of rheostats and thus save the amount originally wasted.

The general appearance of the Compensarc is clearly shown in the illustration. The core is made of the highest grade sheet steel laminations, similar to standard transformer construction. The outer surface of the core is fully exposed to the air. The coils are mounted within the core and are completely protected and thoroughly insulated. Core and coils are given vacuum treatment, making them moisture and water proof.



The Compensarc.

The assembled core and coils are supported by a cast iron base having four legs which hold the machine at a convenient height from the floor. The case is also of cast iron and rests on the top of the core. It is liberally ventilated and encloses the ends of the coils and protects the connections on the inside. A slate top supports the switch blade and clips. The slate top, case and base are securely held together by four long, heavy bolts, one passing through each corner of the slate top, case and base outside the core.

A horizontal, three-step, continuous circuit switch is mounted on the slate top, providing three adjustments for intensity of light. Each adjustment is so designed that it maintains approximately the same voltage at the arc while passing from one step to the next, without at any time opening the circuit which would consequently break the arc and produce flickering.

This is one of the distinctive features of the machine. There is no waiting for the arc to settle and become steady before the intensity of the light can be determined. The Compensarc increases or decreases the intensity of light without a flicker.

A cast iron cover over the slate top completely encloses the switch blade and contacts, making it impossible for accidental short circuits to occur, and also removes all danger to the operator. The terminals to the line and lamp are brought out through porcelain insulators in the cover. The lamp terminals are plainly designated by the word "lamp" cast on the cover where the terminals come through. With a little care the Compensarc can be installed by any operator.

Among the Picture Theaters

NEW INCORPORATIONS.

CINCINNATI, OHIO.—Articles of incorporation have been filed for the International Exhibition Corporation Company with a capital stock of \$200,000. It will be a holding company for a chain of five-cent theaters in the various large cities of the country. Among those interested are John J. Huss, I. Frankel, Thomas A. Reilly and E. P. Bernardi of this city.

TOLEDO, OHIO.—The Empire Theater Company has been incorporated with a capital stock of \$10,000, by Frank L. Mulholland, and others.

CINCINNATI, OHIO.—The American Vaudeville Company has been incorporated with a capital stock of \$25,000, by Alfred M. Cohen, Alfred Mack, Milton Hurtig, George H. Mehring, and William H. Vollman.

OGDEN, UTAH.—Articles of incorporation have been filed for the Progressive Motion Picture Company with a capital stock of \$25,000. The officers are: President, Albert Scowcroft; vice-president, Charles Ziemer; secretary, W. W. Hodgkinson; treasurer, H. A. Sims.

OGDEN, UTAH.—The Orpheum Amusement Company has been incorporated with a capital stock of \$50,000. The principal place of business is Ogden, and the officers are as follows: President, William Scowcroft; vice-president, David C. Eccles; secretary, J. H. Garrett; treasurer, John Pingree.

NORFOLK, VA.—The Novelty Amusement Company has been incorporated with a capital stock of \$10,000 for the purpose of operating park amusements.

ATLANTA, GA.—Articles of incorporation have been filed for the Tripe Amusement Company.

PORTLAND, MAINE.—The Greenwood Garden Amusement Company has been incorporated with a capital stock of \$50,000. The officers are: President, W. S. Trefether; treasurer, S. W. Noyes; clerk, G. F. Noyes, all of South Portland.

ST. LOUIS, MO.—The Consolidated Construction and Amusement Company has been incorporated with a capital stock of \$250,000 for the purpose of establishing moving picture theaters in all big cities of the state, promote all kinds of amusements and to manufacture films. The incorporators are Vital W. Garesche, William H. Miltenberger, and Samuel Bredon.

ROCHESTER, N. Y.—The Genesee Theater Company has been incorporated with a capital stock of \$10,000. The directors: Charles P. Cox, Cox building; Charles Englert, South Water street, and George Carnes, South Water street.

NEW YORK, N. Y.—The Luray Amusement Company has been incorporated with a capital stock of \$20,000. The directors are William J. Fawcett, 35 Dominick street, and John H. Mulchahey, 32 Vesey street.

MANSFIELD, OHIO.—The Airdome Theater Company has been incorporated with a capital stock of \$2,500, by D. D. Heffelman, H. W. Mateer, C. J. Vollmer, and others.

INDUSTRIAL.

PORTLAND, MAINE.—Articles of incorporation have been filed for William H. Swanson and Company for the purpose of manufacturing picture machines, with \$100,000 capital stock. The officers are: President, Albert E. Jones, Portland; treasurer, T. L. Croteau, Portland.

DULUTH, MINN.—The Clinton Film Service Company has been incorporated with a capital stock of \$20,000, by J. B. Clinton, Duluth, president and treasurer; D. J. Michaud, vice-president, and Frank Bergman, secretary.

KITTERY, N. H.—The American Moving Pictures Theaters Company has been incorporated with a capital stock of \$250,000, by H. Mitchell, Kittery, president; S. J. Morrison, Portsmouth, treasurer.

WATERTOWN, N. Y.—The Solar Slide Company has been incorporated with a capital stock of \$1,200 for the purpose of manufacturing moving picture machinery, films and supplies. The directors are: M. M. Van Buren, Alice M. Van Buren, 711-712 Rothstock street, George Brown, 756 Main street, Watertown.

DALLAS, TEX.—The Wheeler-Loper Film Company has filed an amendment changing its name to the J. D. Wheeler Film Company.

SPOKANE, WASH.—Articles of incorporation have been filed for the Great Western Film Exchange of this city; capital stock \$25,000; incorporators, L. W. Hutton, E. G. Sherman, Spokane; George H. Crumbacher, Butte, Mont.

NEW THEATERS.

LITTLE ROCK, ARK.—The Delmar theater on Main street has been opened by the Arkansas Amusement Company, which operates a chain of amusement places from Pine Bluff to Denver. The headquarters of the company are at Hot Springs. Duke Murta, formerly of the Princess, West Markham street, will be the manager.

TEMPE, ARIZ.—G. S. Wieder and T. L. Harden of Phoenix will conduct a moving picture show in the Beauvaise building.

WINNIPEG, CANADA.—Mr. P. Mineck is erecting a vaudeville theater at the corner of Dufferin and King street.

NEW LONDON, CONN.—A new moving picture theater is being erected on Bank street by Walter Davis.

BERLIN, ONT., CAN.—The Berlin opera house has been formally opened as a vaudeville and moving picture house.

HAMILTON, ONT., CAN.—The Savoy, a new picture theater, has been opened.

LOGANSPOUT, IND.—Fred Smythe has opened a new moving picture show in this city.

KENDALLVILLE, IND.—This city is to have another moving picture show under the management of A. M. Boyer.

BENGAL, IND.—Mr. Blaine Parker will conduct a moving picture show in this place. It is Mr. Blaine's hope to establish a moving picture circuit to be composed of the following towns: Fairland, Boggstown, Needham and Manilla.

MECCA, IND.—Robertson and Company have installed a moving picture show in the Dixon building.

FT. WAYNE.—The Minuet, a new moving picture house, has been opened at 121 Washington boulevard. It is the largest and most beautiful theater in this city and contains parlors, lounging rooms, cozy corners and every convenience in keeping with large eastern theaters.

HYMERA, IND.—A moving picture show has been opened in this place by N. Holland, a practical picture show man, who has been in the business for some time.

AUBURN, IND.—A new motion picture show has been opened in this place by a Mr. Cranes, of Eden, Ohio, making the second in this city.

LA FAYETTE, IND.—The Victoria theater, a new vaudeville house, was recently opened in this city.

FORT WAYNE, IND.—The Detroit Five-Cent Amusement Company, which operates picture houses in Detroit and other cities in Michigan, will conduct a five-cent theater at 1420 Calhoun street, which will be known as the Orpheum.

LOGANSPOUT, IND.—The Nelson, a moving picture theater, has been opened under the management of Fred Smyth.

LOGANSPOUT, IND.—The Grand moving picture theater has been opened at 312 Market street by Messrs. Krotz and Rife, E. L. Rife being manager.

KENDALLVILLE, IND.—The Star Theater has been opened at 107 North Main street under the management of E. C. Burer and A. L. Helton.

AUGUSTA, GA.—The Grand, a vaudeville house, has been opened.

ATLANTA, GA.—The Alcazar, a handsome new moving picture theater, has been opened, at 99 Peachtree street, under the management of Harry Green.

ROME, GA.—The Elite, a new moving picture and vaudeville house, opened in this city June 1st under the management of H. H. Park.

ATLANTA, GA.—An attractive roof garden opened at Peachtree and Harris streets by the Metropolitan Amusement Company June 1.

POCATELLO, IDAHO.—A new picture theater to cost \$12,000 will be erected by the Progressive Motion Picture Company of Ogden, Utah, of which the president is Albert Scowcroft, of the firm of Scowcroft Sons and Company.

SIOUX CITY, IOWA.—O. E. Dunn is erecting a new moving picture theater on Jackson street.

BLOOMFIELD, IOWA.—The Idle Hour, a moving picture theater, has been opened by J. H. Newell of Ft. Dodge.

HUTCHINSON, KANS.—The Crawford Air Dome on South Main street has been opened for the season, under the management of F. A. Murphy.

HUTCHINSON, KANS.—The Gen., a new vaudeville house, has been opened under the management of Edward Stubbs and H. G. Simmons.

LOUISVILLE, KY.—The Anderson-Ziegler Theater Company of Cincinnati has announced its plans for erecting a number of five-cent and ten-cent theaters in different cities of the country, including Louisville.

LEXINGTON, KY.—The American Luna-Dome Company, 208 Norton building, Louisville, announces that it will erect a summer theater in this city, with restaurant or cafe attached, on the order of such enterprises at expositions and pleasure resorts.

NEW ORLEANS, LA.—The Jack Singer Amusement Company has leased the Greenwall Theater and will convert it into a high-class vaudeville and moving picture house. The company controls numerous similar enterprises in this section.

BLOOMFIELD, IOWA.—The Idle Hour Theater Company is planning to open a moving picture theater in this place.

LISBON, IOWA.—Messrs. Markham and Terrt of Mt. Vernon will open a moving picture theater in this place.

FULTON, IOWA.—W. E. Baum of Sabula has purchased the Finch building and will open a picture theater.

MASON CITY, IOWA.—A. M. Beltz and H. N. Newell will erect an air dome theater.

NEOLA, IOWA.—C. L. Peck will conduct a picture theater in the Boone building.

MOBILE, ILL.—Harry A. Sodini, proprietor of the Family theater, has secured property adjoining the theater upon which he will erect an air dome with a seating capacity of between 1,200 and 1,500.

WILMINGTON, ILL.—Wm. Bollini is making arrangements to open a moving picture theater.

ROCKFORD, ILL.—Messrs. Sherwood, Baldwin and McWilliams of Madison have leased the Ashton building for the purpose of conducting a moving picture show.

MACOMB, ILL.—Messrs. Skinner and Thompson, managers of the Dreamland theater, will erect an air dome on the west side of the public square.

STERLING, ILL.—The Five-Cent Vaudeville and Motion Picture theater has been opened by Paul V. Baxter.

ROCK ISLAND, ILL.—The Casino, located on Campbell's Island, will be opened as a vaudeville and moving picture house by Will G. Donald about May 30.

CHAMPAIGN, ILL.—J. W. Lyman of Hastings, Neb., will open a moving picture theater on Main street.

STERLING, ILL.—Messrs. Shrader and Beghtol, the pioneer moving picture men of this city, will erect an air dome with a seating capacity of 1,200. The place will be seated with opera chairs and will be made an ideal summer airdome. The firm announces that it will continue to operate the Star theater in connection with the new enterprise.

BLANDINSVILLE, ILL.—The Star theater, a moving picture theater, has been opened in the Edell building by Messrs. Jacobs and Brown.

ABINGDON, ILL.—The Crystal, a new five-cent theater, has been opened by Mrs. Nellie Jones.

MORRISON, ILL.—The Crawford Amusement Company will open a moving picture show in the auditorium.

BETHANY, ILL.—C. D. Throckmorton of Mt. Ayr, Iowa, will open a new moving picture theater in this place.

MT. AYR, IOWA.—C. L. Hoover and Ed Ray, formerly proprietors of the Orpheum theater at Shenandoah, have opened the Orpheum in this place.

BALTIMORE, MD.—Contracts have been awarded for the erection of a moving picture theater at 30 to 34 West Lexington street for Thomas O'Neill, which will be occupied by the Greater Wizard Company.

BALTIMORE, MD.—Ward and Viola have awarded a contract for the erection of a picture theater at 310 South Broadway to cost about \$6,000.

SAGINAW, MICH.—The Rex, a new moving picture theater, has been opened at 122 Washington avenue.

HOUGHTON, MICH.—A moving picture show will be conducted in the old Savoy theater by L. Richards.

HILLSDALE, MICH.—The Nickelo, a new moving picture theater, will be opened on North Broad street by Herbert Pavey.

ALLEGAN, MICH.—The Star moving picture theater has been opened.

FLINT, MICH.—A new picture theater, the Gem, will be conducted on South Saginaw street by W. N. Harris.

BALTIMORE, MD.—The Dixie, a new picture theater, has been opened at 312 West Baltimore st.

Record of May Films

By H. A. Downey

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

The Eavesdropper.—An old Spaniard in financial straits finds himself at the mercy of a wealthy ranchero, who offers to cancel the obligation for the hand of the daughter, but overhearing her parting from her lover, Carlos, he relinquishes his claims. May 3.—644.

The Suicide Club.—A comedy in which the club selects its next candidate for mortuary honors, who refuses to shuffie off the mortal coil in view of the fact that he has recently fallen heir to \$50,000. May 3.—318.

The Note in the Shoe.—A young lady engaged in packing shoes writes a note which causes her to be discharged by her employer, who later decides she would be a greater success as his wife. May 6.—711.

One Busy Hour.—This subject shows how the clever ruse practiced by a groceryman for the purpose of favorably impressing a prospective buyer for his store, had the opposite result. May 6.—279.

Jones and the Lady Book Agent.—The book agent is ejected from Mr. Jones' office, vows revenge, but relents and peace reigns. May 10.—585.

The French Duel.—The story of a French duel which ends very satisfactorily to all except the undertakers, the result being brought about by the use of a tin tray as a shield. May 10.—407.

A Baby's Shoe.—A touching story of the reunion of a long separated brother and sister. May 13.—1909.

The Jilt.—A portrayal of the awful results of a capricious woman's whims, which, boomerang-like, revert to her own disaster. May 17.—997.

Resurrection.—This film is a free adaptation of the "Resurrection," the masterpiece of the celebrated Russian reformer and novelist, Count Leo Tolstoy. May 20.—999.

Eloping with Auntie.—The careful plans of the father, who objects to his daughter's choice, are frustrated by the young couple, who receive the father's blessing. May 24.—614.

Two Memories.—Two youthful lovers quarrel and separate. One feeling his end near, asks to see again the face so dear to him, but she arrives too late. May 24.—318.

The Cricket on the Hearth.—A beautiful adaptation of Dickens' famous story, in which the settings are typical and the photography excellent. May 27.—965.

EDISON MANUFACTURING COMPANY.

The Little Shepherd of "Tumbling Run."—The touching story of a little shepherd boy who is rescued by his faithful dog. May 1.—930.

Uncle Tom Wins.—Uncle Tom having drawn a lottery prize, finds that instead of a "Thing of Joy" his money becomes a source of constant worry lest it be taken from him. May 1.—600.

An Unsuccessful Substitution.—After a night of dissipation and a fruitless attempt to escape the anger of his enraged wife, the husband succeeds by substituting the butler, who suffers the results. May 1.—300.

A Road to Love.—The romance of an American engineer in South America, who is opposed in his work by a wealthy planter, but who succeeds through the interposition of the planter's beautiful daughter. May 8.—950.

Fuss and Feathers.—This story shows a day of calamity for Mr. Bangs, whose temper is primarily responsible for his misfortunes. May 8.—605.

The Doctored Dinner Pail.—A freak subject showing the outcome of a practical joke. May 8.—305.

Lunatics in Power.—An old uncle and two favorite nieces visit an insane asylum and while there the inmates lock up the keepers and assume authority, with the result that the uncle barely escapes with his life. May 15.—945.

The Pony Express.—A faithful portrayal of the stirring days of early western life, showing the dangers and hazards of those days, Jim, the pony express driver, being the chief character. May 15.—765.

See a Pin and Pick It Up, All That Day You'll Have Good Luck.—As the title suggests, this subject deals with familiar superstitions, proving the futility of same. May 15.—235.

The Sandman.—A portrayal of the legend of the "Sandman," who rests on a silver couch in the moon and when night spreads over the earth descends with his bag of sand and wherever he finds wakeful eyes, closes them with sand. May 18.—635.

A Somnambulist Hero.—This subject shows the wonderful feats of a somnambulist, in one of which he unconsciously becomes a hero by rescuing his sweetheart's little sister, who has been taken by tramps. May 18.—900.

Little Miss Moffit and Simean Stone.—A farcical pantomime provocative of laughter from start to finish. May 21.—315.

ESSANAY COMPANY.

The Mexican's Gratitude.—A story of true Western life in which an innocent Mexican is rescued by a sheriff and gives him a half card on which is written "gratitude." Years after he rescues the sheriff, recognizing him by the card. May 5.—1,000.

The Bachelor's Wife.—A comedy showing the ludicrous situations of a young man, who in order to secure money from his doting uncle, tells many untruths. Becoming suspicious, the uncle pays him a visit, with dire results. May 12.—550.

Mr. Flip.—The story of an egotistical young man who considers himself irresistible and attempts to force his attentions upon every young lady he meets, until finally he receives his just deserts. May 12.—450.

The Indian Trailer.—A thrilling western subject in which the ranchman's little daughter is kidnapped in revenge for a deserved rebuke, but is restored to her father through the efforts of the "Indian trailer." May 19.—1,000.

Annie Laurie.—A story of rivalry for the hand of the same maiden, based upon the famous song, "Annie Laurie." May 26.—850.

Scenes from the World's Largest Pigeon Farm.—A picture of the

most interesting scenes to be found at the Pasadena Pigeon Farm, famous the world over. May 26.—160.

GAUMONT COMPANY.

Two Ladies and a Beggar.—An amusing comedy showing the kindly offices of two well disposed old ladies toward an imposter seeking public charity, who accepts all until a wife is tendered, when he exposes himself and flees. Kleine, May 1.—690.

Dream Spectres.—An artistically hand colored subject illustrating the visions of an aged man in the orient. Kleine, May 1.—292.

New Pain Killer.—A comedy showing the wonderful efficacy of an antiseptic fluid administered for the toothache, but which renders the whole body insensible to pain. Kleine, May 8.—370.

Four-Footed Hawkshaw.—A dramatic presentation especially illustrating the remarkable sagacity of a dog. Kleine, May 8.—590.

An Uneven Keel.—A drama showing the bappy outcome of the adventures of a young girl, who, upon the death of her father at sea dons his attire and secures the position of cabin boy. Kleine, May 11.—703.

The Cyclone Sneezes.—In this comedy is presented a series of views showing the dire results of a severe cold in the head. Kleine, May 11.—197.

The Actor's Mother.—A drama showing the ingratitude and cruelty of an undutiful son. Kleine, May 15.—743.

The World Upset.—A magic subject of remarkable character and excellent photographic quality. Kleine, May 18.—297.

He Couldn't Lose Her.—Reluctantly the automobile enthusiast allows his wife to accompany him, resolving to give her such an experience she will not care to do so again, but she redeems herself by bringing the machine and her husband safely home after an accident. Kleine, May 18.—282.

The Policeman Sleeps.—The title of this comedy tells the story. Kleine, May 18.—344.

Justice or Mercy.—A poor man suffering a series of misfortunes attempts to appropriate another's property, which is witnessed by a Sister of Charity, who moved to compassion, secures his pardon. Kleine, May 22.—400.

A Guest's Predicament.—A count attending a dance given at the home of a baroness is subject to some conical experiences. Kleine, May 22.—471.

The Blind Man of Jerusalem.—A historical production having for its subject the healing of a rich blind man. Kleine, May 25.—648.

The Glories of Sunset.—A series of views showing the beauties of sunset in southern France. Kleine, May 25.—285.

The Accusing Double.—Dramatic. Kleine, May 29.—891.

KALEM COMPANY.

Love's Triumphs.—A beautiful story in nine scenes, set in a background of beautiful Southern scenery, telling the story of an unhappy marriage, a separation of years, and a final reunion. May 7.—975.

The Girl Spy.—A dramatic portrayal, in eight scenes, of an incident of the Civil War, showing the daring work of a young girl spy. May 21.—920.

LUBIN MANUFACTURING COMPANY.

Boys Will be Boys.—A comedy showing a series of pranks perpetrated by mischievous boys. April 29.—595.

The House of Terror.—The country folk decide to investigate an old castle-like building at the windows of which are seen at night frightful scenes, and find Prof. Panini conducting a musical rehearsal. May 29.—230.

Why the Mail Was Late.—A Western scene showing the heroism of a faithful Indian in his efforts to deliver the mail entrusted to his care. May 26.—610.

Inventions of an Idiot.—Magic. April 26.—295.

The Falling Arrow.—A romance in which Young Deer, an Indian chief, rescues the Mexican planter's daughter and is rewarded with her hand. 640.

Puzzle-Mad.—The title describes the condition of a victim of a five-cent puzzle, which gets him into all sorts of trouble and finally lands him in a mad house. 325.

The Old Hall Clock.—A romance of the Revolutionary War in which the spy makes his escape through the old hall clock, which has connection with a secret passage, and to which is added a romance of today. 875.

A Golden Lie.—The pathetic story of a little orphan who, to save the good name of his benefactor, assumes the crime of the wayward son, who eventually confesses all and begs his father's forgiveness. May 10.—950.

The Right to Labor.—This subject portrays the experiences of one who refuses to join in a strike with his fellow-laborers, saying: "This is a free country. You have a right to strike; I have the right to labor." May 13.—875.

The Press Gang.—A historical subject showing the work of the British Freebooters, who picked out the strongest men from the colonies and pressed them into the English service. May 17.—630.

Faded Flowers.—Grandma bestows her blessing upon the happy couple, presents each with a keepsake and displays some faded flowers, reminders of her own girlhood days, presenting a beautiful and touching picture. May 17.—305.

The Smuggler's Daughter.—The daughter dons the father's coat and hat in order to mislead the officers while he carries home the smuggled goods, but is wounded and captured by one of them, who is her sweetheart. May 20.—990.

Officer McCue.—A case in which faithfulness to duty is duly rewarded. May 24.—695.

Mr. Inquisitive.—The experiences of one who gets into all sorts of trouble by intruding into other people's affairs. May 24.—248.

A Bride Won by Bravery.—A cowboy falls in love with the ranchman's niece, is opposed by the uncle, who relents after the former has rescued the girl from the hands of outlaws. May 27.—835.

PATHE FRERES.

The Bohemian Girl.—A richly colored film giving the story of a Gypsy girl who marries a rich stranger, but afterwards returns to her old life. May 1.—463.

Hunting the Hippopotamus.—This subject taken in the jungles of Africa, gives a good idea of this unusual sport. May 1.—492.

Your Turn, Marquis.—A case of rivalry between an old Marquis and a youth for the hand of a pretty maiden, in which the latter wins the suit. May 3.—377.

Between Love and Honor.—A drama in which two brothers are rivals. The rejected suitor decides to rid himself of his rival, but defers his purpose on condition the maiden will favor his suit, to which she consents, to save her lover, and all is happily adjusted. May 3.—544.

Zou-Zou, the Lucky Dog.—A case in which kindness to a dumb animal is rewarded. May 5.—761.

Thanksgiving Turkey.—A comedy portraying the results of a practical joke, through which the Thanksgiving turkey was jeopardized. May 5.—270.

Haunted by the Cops.—An extremely funny film showing an unfortunate party so hounded by the police that he imagines he sees a bluecoat at every turn. May 7.—407.

Instantaneous Nerve Powder.—A subject showing the instant transformation brought about by a magic powder. May 7.—282.

A Chinese Wedding.—This interesting picture, taken in China, shows the quaint manner in which a wedding is celebrated. May 7.—289.

The Way to Happiness.—An artist deserts his faithful wife, through the charms of another, but later, having learned a hard lesson, returns to his first love. May 8.—476.

Eddie Is a Real Live One.—A lovelorn youth suffers all kinds of humiliation in his efforts to be near his lady love. May 8.—502.

Mireille's Sincere Love.—The peasant refusing his consent to his daughter's marriage, she leaves home and dies of a broken heart. May 10.—528.

A Striking Resemblance.—A funny comedy of mistaken identity, which is used to relieve one from an embarrassing position in which his injudiciousness has placed him. May 10.—384.

The Hunter's Grief.—A "Film d'Art." This masterpiece presents a touching drama in which the father becomes deranged over the tragic death of his little son. Another son comes to gladden the home and when he has grown to be the exact counterpart of the lost son he is presented to the father, the cloud lifts from the unfortunate man's memory. The different characters are artistically portrayed by prominent Parisian artists, the photography is excellent, and the splendid scenic effects form a beautiful background which intensifies every effect of the actors' art. May 12.—974.

Manufacturing Steel Rails.—An interesting picture giving a vivid idea of the manufacture of steel rails, showing all processes from the rough mineral to the finished product. May 14.—574.

A Faithful Old Horse.—A touching little story showing the sagacity of a faithful old horse. May 14.—394.

A Woman's Heart.—The divorced wife, dying, pleads for the husband to take their little child. When taken to his home, his wife, who is ignorant of his former marriage, is horrified, but is won over by the child. May 15.—394.

The Two Donkeys.—Two youths meet a peasant leading a donkey and decide to have some fun, but the tables are turned and the peasant has a good laugh at the joker's expense. May 15.

A Distracted Man.—The trials of the nervous man whose mind is easily distracted, getting him into all sorts of trouble. May 15.—262.

The Beggar's Coin.—Having lost all the gambler takes the beggar's coin, wins back his fortune, returns to repay the coin, and finds the beggar dead. May 17.—548.

Fountain of Youth.—A demonstration of the transforming power of water from a certain fountain. May 17.—354.

Pere Milon.—This interesting picture is taken from the book written by M. Guy de Maupassant, revealing an incident of the Franco-Prussian war, in which Milon, a Frenchman, avenges the death of his father and son. May 19.—610.

Blessings Sometimes Come in Disguise.—A lady loses a valuable dog, but through this loss gains a husband. May 19.—338.

Daunted by His First Love.—The story of a young artist whose friend proves traitor, stealing the heart of his fiancée, leaving him a wreck. May 21.—548.

Land of the Midnight Sun.—This unique picture taken off the coast of Spitsberg, shows the midnight sun as it appears in this faraway northern country. May 21.—446.

Cartouche.—A beautifully colored picture in which the transgressor receives his just deserts. May 22.—925.

The Bondsman's Fate.—A scene in the cotton fields, showing the cruelty of the planter. May 24.—367.

Cured by Gymnastics.—The physician recommends a vigorous course of gymnastics and the patient, believing it will benefit her, takes to the idea, with some amazing results. May 24.—564.

Profitable Marriage.—The rich old uncle refuses to assist his nephew financially, but promises to give him \$25,000 as a wedding gift, whereupon the young man proceeds to comply with the necessary conditions. May 26.—502.

An Obliging Friend.—A young man in love with a pretty maiden calls upon a hypnotist to aid him in winning her affections, but the hypnotist elopes with the young lady himself. May 26.—489.

Miss Faust.—This beautifully colored film is a very amusing satire on the story of Faust. May 28.—623.

Alphonse Gets in Wrong.—This subject portrays some of the trials of the inebriate. May 28.—341.

A Visit to the London Zoological Gardens.—This picture, taken from one of the largest and best equipped zoos in the world, is extremely interesting and educational. May 29.—584.

Bottled Up.—A clever chemist concocts a fluid which when applied to an object immediately liquefies it, working many wonderful transformations. May 29.—371.

SELIG POLYSCOPE COMPANY.

Chinatown Slavery.—The story of an instance of slavery recently unearthed in San Francisco by the efforts of a Presbyterian minister, in which the chief characters are Lee Cbang, a Christianized Chinaman, and his boyhood sweetheart. May 6.—795.

Adventures of a Keg.—Comedy. May 6.—200.

In the Bad Lands.—A tale of army life on the frontier. May 13.—1,000.

Hunting Big Game in Africa.—A series of pictures showing the method pursued in the capture of a lion. May 20.—950.

A War Time Sweetheart.—A thrilling drama having for its setting Civil War times, depicting woman's love and heroism in stirring days of strife. May 27.—1,000.

URBAN-ECLIPSE.

Forgotten.—After many years' absence, the young sailor returns to find his sweetheart, believing him dead, has transferred her affections to another. Kleine, May 5.—490.

The Peddler's Reward.—This little drama beautifully illustrates the adage, "A kind action is never lost." Kleine, May 5.—463.

A Timely Apparition.—An historic subject showing the rescue of the daughter of a Gallic chief from her rejected suitors, by the apparition of the old chief. Kleine, May 12.—601.

Wilbur Wright and His Majesty King Edward VII.—Topical. Taken at Pau, France. Kleine, May 12.—166.

Bamboo Pole Equilibrist.—Sporting. Kleine, May 12.—106.

Caught on the Cliffs.—A thrilling drama of excellent photographic quality in which a child, dropped over the cliffs, is rescued by an old shepherd and years after is restored to its parents. Kleine, May 19.—545.

Objections Overcome.—Drama. Kleine, May 19.—430.

How Jones Paid His Debts.—Being unable to meet his obligations, Jones posts a death notice at the entrance to his house, collectors call, see the notice and close the accounts. Kleine, May 26.—604.

Panther Hunting on the Isle of Java.—This film gives a perfect idea of the difficulties encountered in a hunt for one of the most subtle and ferocious beasts of prey making its haunts in the jungles. Kleine, May 26.—357.

INDEPENDENT FILMS.

CENTAUR FILM COMPANY.

A Cowboy's Sweetheart.—A thrilling melodrama of ranch life in Wyoming, showing the capture and escape of a cowboy and his sweetheart. May 8.—850.

The Temptation of John Gray.—The story of a young man who leaves home to make his fortune in the west, loses all and is tempted to commit robbery so that he may be able to return to his dying mother, but is saved by a kindly hand. May 15.—990.

Johnny and the Indians.—A comedy full of stirring dramatic scenes of Indian life as portrayed in the dreams of a typical novel-reading lad. May 22.—900.

Scrappy Bill.—A comedy portraying the experiences of a born fighter, who finally meets his "Waterloo." May 29.

CHICAGO FILM EXCHANGE.

A Smart Capture.—A freak subject portraying the ingenuity exercised by two policemen which resulted in the capture of two robbers. 225.

Cat in the Pot.—A comedy depicting the experiences of two travelers who stopped at a farm house for refreshments. 353.

Indiscretion of Moving Pictures.—A comedy showing some of the scenes which greet the moving picture artists. 397.

High Art.—A comedy in which the mother-in-law's portrait plays an important part. 410.

Tricks of the Photographer.—Comedy. 383.

Johnny Is No Longer a Child.—Comedy. 567.

Novel Invitation.—A comedy showing a novel dinner party. 334.

The Tramp's Luck.—A comedy in which the hostess in her efforts to secure the fourteenth guest in order to allay the fears of a superstitious party, dresses up a tramp for the purpose. 474.

Italian Cavalry.—A realistic subject portraying some daring feats of horsemanship, very exciting and interesting. 773.

Artillery Maneuvers in the Mountains.—War. 807.

Milkman's Wooing.—A comedy portraying the experiences of the youthful, bashful milkman in the role of bridegroom. 500.

Husband Goes to Market.—Comedy. 485.

Tragedy at the Circus.—A drama in which the clown of the circus conspires for the downfall of the acrobat. 593.

Unfaithful cashier.—Sensational. 669.

Janner-Bach.—Scenic views of the European coast.

The Deserter.—Sensational.

Dressed for the Occasion.—A comedy showing a general mixup on the part of two amateur photographers, one of whom unconsciously uses a camera which has already been filled by the other, with grotesque results. 603.

And Old Man's Honor.—Dramatic. 147.

Filial Devotion.—Sensational. 880.

Shark Fishing.—Scenic views of shark fishing. 309.

Glimmerann.—Beautiful scenic view, shipping logs by water. 217.

Peasant at Photographers.—A comedy showing the pranks of two mischievous boys as perpetrated on the photographer and his customer. 150.

Trick Well Played.—Comedy. 240.

The Magic Wand.—Comedy. 230.

Chaufeur Out for a Good Time.—Comedy. 243.

Frolics of Gamins.—A comedy showing the tricks played on the store-keeper by two small boys. 137.

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For every feature film I have an advertising sign constantly on hand, ready for immediate shipment to any part of the United States. Artistic signs of any kind made to your order. Write for catalogue and prices.

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THE NICKELODEON

CHICAGO, JULY, 1909

No. 1



Sigmund Lubin, President Lubin Manufacturing Company.

PUBLISHED MONTHLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

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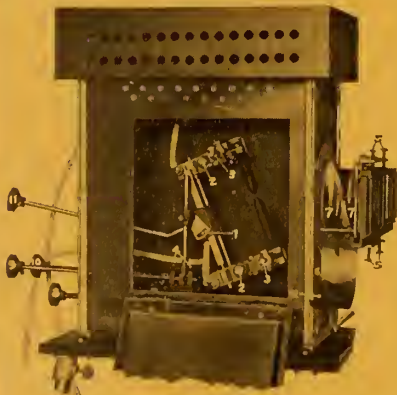
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Viascope Manufacturing Company

112 Randolph St.

Chicago, Illinois

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JUL 6 1909

THE NICKELODEON

VOL. II

CHICAGO, JULY, 1909.

No. 1

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OLD TITLES.

IT is seldom indeed that the editors of a trade paper find it necessary or expedient to quote from an advertising circular to support the editorial viewpoint. But though we hesitate to admit it, editors have not an entire monopoly of intelligence; and occasionally a singularly pertinent and potent thought occurs to some one besides ourselves.

So, because we always give credit where credit is due, and to save ourselves the trouble of rewriting the same thing in other words, we call our readers' attention to the following emanation from the fertile domain of the National Waterproof Film Company:

There is a famous art gallery in Paris called the Louvre, in which certain pictures have hung for generations, but people from all over the world still go there time after time to view and admire them. If these pictures could be given motion, would any film exchange man say of them, "These by Rubens were released in 1600; they are therefore too old to be exhibited"? or would a five-cent theater connoisseur claim "These pictures by Rembrandt were first shown 250 years ago and the following week lost all value as public attractions"?

This sounds ridiculous, doesn't it? Yet motion art is handled every day with little more appreciation of merit. The question seems to be age first and quality last—or not at all.

This is quite wrong, for good pictures are often more thoroughly enjoyed the second or third time they are seen than when viewed at first—just as people go many times to a familiar opera or a favorite play.

Of course, the waterproofing company uses this thought as an argument for preserving films by its process. It is not our province to comment on this phase of the subject. Suffice it to say that any argument designed to prove the virtue that surely lies in a good picture, whether its age is a day or a decade, must appeal to all sensible men.

The demand for first run film, the cry always for new stuff, has absolutely no reasonable motive. If it could veraciously be claimed that moving pictures in general are any better today than they were a year ago, or even two years ago, there might be some justice in the repudiation of the older films. But it is well known that some of the older films are actually superior, in point of attractiveness, to the product of the day. If even there were any truth in the supposition that a well worked film will have been seen by its ultimate number of persons within a course of a month or two, there might be some excuse for retiring it temporarily. Where fifty prints are made of one film, and each print is exhibited to 100 shows at an average attendance of 100 persons, half a million people have seen that film. But since something like 130,000,000 people attend shows each month in this country, it is obvious that there must still be a few who have not seen every film. In fact, very few of the public at large see more than a possible one per cent of the total films released. Furthermore, they never will have the opportunity to see any of the film shows they have missed, simply because the films are retired for old age.

It may be contended that the majority of these 130,000 admissions are duplications; that is, that the same people go several times to one show or another during the month. But against this it may be argued that the really good films—unfortunately very scarce—are worth seeing twice; indeed, every moving picture patron has seen pictures which he would like to see again. The patron of opera and the drama goes again and again to his favorite performance. Joe Jefferson played the same Rip Van Winkle to crowded houses for half a century. The brevity of human life was his only check.

The fame of any popular exhibition or entertainment travels largely by word of mouth. We ask our friends if this or that play is good, or receive unsolicited and enthusiastic recommendations, by all means to see So-and-so played. But the transient and fleeting glory of the best of films may not enjoy that species of popularity. It may be praised and recommended, it is true; but when the receptor of these encomiums, his interest fully aroused, would see the celebrated picture, it is gone. It has been withdrawn to make room for other (and likely worse) films, and now lies in the oblivion of a vault shelf.

With due consideration the charge is preferred that the manufacturer, the dollar-chasing, wholly uninspired film manufacturer, is to blame for this state of affairs. Wholly engrossed in the pecuniary aspect of his business, preferring the immediate dollar to future fame and fortune, he is doing more to retard actual broad development of the art than any other one factor. We make the unqualified statement that the right kind of film manufacturer could enter the field now—there is plenty of room for him—and, by releasing *one film a month*, or even four a year, could not only build up a great and lasting business fame but could make more money than any manufacturer is making now, regardless of "trust" or "independents." More than that, such a man or company would inevitably drive some of the present manufacturers out of business. The recipe is simple. His films must be of *permanent demand*; and that means they must be as good as the most intense application of the very highest playwrights, actors and artists can make them.

But there is little hope that such a manufacturer will be tempted to enter the field at present. It will take some time for the business to evolve out of the chaotic condition into which greed, short-sightedness and incompetency have thrown it.

ON SUNDAY OBSERVANCE.

WE ARE oft confronted with the aphorism that this is a free country. Perhaps that is why a good many people who never before have had occasion to investigate the statute books of our various states are more or less surprised to find a good many laws which draw distinctions between Sunday and other days.

Some of these laws are very arbitrary. A few are even ridiculous. Yet all of them undoubtedly expressed, at some time or other, the will of the people. To point to the fact that they are not enforced is idle; for it is trite that the quickest way to get an undesirable statute repealed is to enforce it rigorously. An unenforced law will very naturally remain upon the books forever, buried in oblivion, unless some particularly zealous official digs it up and proceeds to enforce it for some political or personal reason.

Our country is unquestionably the most liberal in its statutes. If many of the old blue laws of our puritan ancestors still remain upon our books, it is because they have been ignored to the point of absolute nullity. No doubt if they had been enforced with some vigor a dozen years ago we should not have them at all now.

In the article on page 21 it is shown that in our sister countries Sunday is a much more solemn day than it is here. Even vivacious and pleasure-loving France has its Sabbath restrictions; while in many parts of this country no distinction whatever is made between Sunday and other days, so far as the individual pursuit of happiness is concerned.

Where Sunday blue laws are enforced in the United States, the official activity is incited by one of three motives. Either the executive power holds for the enforcement of all existing statutes because they are statutes, regardless of public desire; or there exists official belief that the laws are just, equitable and desirable; or the local administration sees a possibility of personal gain or personal retaliation in their enforcement. The only remedy for the first condition is an appeal to the legislature to correct the offending statute. The best cure for the other two cases lies with the exhibitor himself. A moving picture show is so very flexible that it may be made to usurp the functions of drama, lecture, school or church. Where sentiment actually is in favor of the sedate Sabbath, the efficient manager can easily conduct his show to suit. There are any number of moving picture films upon the market suitable for the most puritanical community; and the augmented attendance on Sunday will pay for a special show.

The friendship of the local press is a very important factor in the success of any theater. And now that newspapers in general are giving some space to the discussion of the moving picture industry, it is especially desirable to stand well with the local editors, even if it seems essential to take some advertising space in their papers. The unanimous approval of people and press are excellent weapons with which to fight the scheming official.

THE NEW FILM SUBSTANCE.

THE oft-expressed desire for a moving picture film that should be non-inflammable, while retaining all the good qualities of the old celluloid base, has at last been gratified. The Eastman Company is producing a film which will not ignite under any circumstances, its action under flame being to melt and curl up into an amorphous mass. The new film is clear and brilliant, and is harder than the old film without being brittle. Its only fault perceptible at present is that it is not quite so strong as the old film; but this is scarcely a defect, as its strength is ample for all practical purposes. It requires a special cement; but as the new cement is suitable for the old film as well, and will even cement together the new and the old, this is no objection.

It is rumored that the available supply of the new film may be inadequate to meet the inevitable demand, although there is no official indication that such is the case. The possible condition points a danger, however.

Municipal and state legislators have been awaiting this opportunity. Now that the market actually affords a non-inflammable film its use will inevitably be made compulsory as fast as legislation can enforce it. If the manufacturers can meet the demand the condition will soon right itself. If the contrary is true, a hardship will be worked upon many in the industry.

In view of the fact, however, that the Eastman Company has been engaged in the preparation and testing of the new film for a long time, it is hardly probable that the supply is restricted.

MAUDE ADAMS AND THE \$50,000.

THERE is a story going the rounds of the press that Maude Adams has been offered the sum of \$50,000 to give her performance of Joan of Arc for an American moving picture firm. Evidently a good many, even of those in the trade, are taking the rumor quite seriously and are expending quantities of gray matter in proving that Maude was wrong in declining the opportunity of being recorded permanently for the benefit of posterity and the indigent.

We must confess that there seems to be a mystery here. The story hardly bears the earmarks of the versatile and exuberant press agent, unless it be that some ambitious film manufacturer tried to do a little press-agenting himself and failed through inexperience to get his name attached. We can hardly believe that any American film manufacturer has so far awakened to the possibilities of his business as to attempt to secure first-class talent at any price. At least we have seen no previous indications of such a spirit. Surely the man or company broad and far-sighted enough to offer a fortune for one good artist would leave some marks of his enterprise even upon his lesser works. Or can it be that this extravagant manufacturer has hitched his wagon to so distant a star that he cannot properly guide the nearer and lesser satellites which are doing the pulling for him, and so is driving in the ditch with the majority of his conferees?

If any film manufacturer has \$50,000 to spend on a good film why, in the name of American liberality and leadership, doesn't he spend it?

THE FILM SERVICE ASSOCIATION CONVENTION.

WHEN the Film Service Association convenes at Atlantic City, New Jersey, July 15, 16 and 17, its members should succeed in developing an intensely interesting meeting. There are surely enough subjects for discussion to put every minute to good account; to say nothing of a threatened foreshadowing of future interesting events which promises to clear up some of the present problems if it does not plunge us into deeper perplexities.

The secretary of the association states that there will be many notable happenings in the next six months. If they are half as notable as the developments of the last six months, the finished year will go down to history as the most strenuous in the career of the infant art.

STATIC ELECTRICITY.

OUR query editor, in his reply to a question about static electricity in this number, has tackled a subject which, while it affects the operator but little, is of tremendous importance to the film manufacturer and interests the exhibitor through his desire for perfect pictures.

A discharge of static electricity is nothing more nor less than a miniature stroke of lightning. It may be only a hundredth of an inch long, or it may be an inch long; but even at its smallest, it is a flash of light. And it

doesn't take much light to make a spot on a sensitive film.

At first glance the remedy seems the simplest of the simple. "Ground your camera," suggests the novice, "and all the static electricity will discharge to earth." It will; but when it discharges it will leave its inevitable mark on the film. For it must be remembered that the little flashes need not occur at the lens, or even at the active part of the film. A minute spark in the heart of either the unexposed reel above, or the exposed reel below, will write its mark.

It is a well known fact that static charges are accumulated only with great difficulty in damp weather; their activity in dry, cold, "snappy" weather, however, being extreme. For this reason Mr. Hulfish's suggestion to maintain a moist atmosphere within the camera, while offered somewhat tentatively, possesses sound logic. It may not cure the evil, but it must reduce its effect. In theory the only way to eliminate static charges from moving picture film would be to make the film an electrical conductor.

ADVERTISING SLIDES.

WHETHER or not it is advisable, in connection with a moving picture and illustrated song show of the better grade, to run a few slides of purely advertising nature is a question that has evoked considerable discussion and even dispute. A good many picture theater managers whose ability and efficiency are unquestioned, declare that the advertising slide has no place in the first-class moving picture show. They claim that it lowers the tone of the whole performance. Furthermore, they believe that people will not pay their money to see a show embodying any element of advertising, and that the exhibitor has neither the right to expect continued patronage nor the right to collect admission fees on such a basis.

Advertising is a peculiar proposition. Undoubtedly it carries with it the taint of commercialism; for its sole purpose is to sell something. Yet it must be interesting and pleasing to the public at large, or it could not exist at all. Moreover, it must actually be more interesting than some of the things that carry no pecuniary burden; for to be successful, advertising must be read by a considerable portion of those who see it, in spite of the prejudice which exists against it as literature or art.

For example, take our great popular magazines. Every one of them carries a number of pages of advertising matter, a number sometimes actually in excess of the legitimate reading pages. Yet a selling price is put upon each copy of the magazine corresponding to the admission price to the theater. It will probably be argued here that the conditions are different—the magazine reader can skip the advertisements if he wishes; the theater patron is forced either to read them if they appear on the screen, or simply waste the equivalent period of time. But the first premise in this argument is not true. The magazine reader must and does read the advertisements or they would not be there. No advertiser would spend great sums of money to place his announcement in those pages unless his experience had proven that such announcements are read by the majority of people—and read with interest. The fact that such reading is wholly voluntary, instead of semi-compulsory, as in the case of the theater slide, only

proves the more strongly that people like to read advertisements.

So it is obvious that an advertisement may be considered not only worth reading, but really pleasing, provided, of course, that the advertisement possesses some artistic or literary value. And if a magazine advertisement can be made so attractive that people will read it voluntarily and like it, the production of an attractive advertising slide for projection on a screen, where the spectators are more or less bound to read it, should not be a difficult matter. It should be noted that the projected advertisement is equivalent to the full page, or even the two-page magazine advertisement, because it stands detached and alone, with no competing announcements to detract from the force of its presentation.

The popular magazine incurs expenses in its operation which could not possibly be met if the selling price per copy were the only income. In fact, the income from the sale of advertising space practically supports the majority of such publications, enabling them to present to their readers the work of high class artists and writers, whose price would otherwise prohibit the presentation of their work to the public at a moderate figure. An enthusiastic advocate of advertising slides in the theater might imagine a similar condition in his business; the income from the sale of space on the screen being devoted to the improvement of the legitimate part of the show.

It is obvious that a better show can be given if advertising privileges are sold than if they are not sold; since the whole of the funds obtained from this source may reasonably be used in producing better shows, the exhibitor taking his profit in the increased patronage which will follow on the improvement. And it is equally certain that the public will choose a good show, even with advertising slides displayed, rather than a poor show, free from advertising.

Thinking exhibitors will be more inclined to favor the advertising slide as a means to a better show than because of the few immediate dollars it may add to their pockets. In fact, the exhibitor who looks to the latter rather than to the former object is most apt to defeat his own purpose, and lose what patronage he has. It takes an efficient manager to select the right kind of advertising slides, and properly to arrange them as a part of the show; and unless they are the right kind, or if there are too many, they are bound to get him into trouble. The stereotyped, ordinary kind of advertisement, will not do at all, even if legitimate play-houses do carry them on the curtain. It might be said that unless something radically original and pleasing can be executed in a projected advertisement, best abandon the idea altogether. And unless the exhibitor is willing to put all his advertising income back into the show, giving the public some recompense for the tax on their patience, he would better leave advertising slides alone.

It must be admitted that the prospect of paying one's rent, or salary, or some other item of the general expense by the sale of space on the screen for a few minutes is tempting to the struggling exhibitor. The public will perhaps stand a certain amount of this, even without any corresponding improvement in the show. How much they will stand is a dangerous subject of experiment, as some exhibitors have found to their sorrow. The experiences of picture theater managers with the proposition would be interesting, and THE NICKELODEON invites comment on the subject by its readers.

MUSIC IN PICTURE THEATERS.

THERE is scarcely a picture theater which does not use music in some form as an adjunct to the moving picture exhibit. Even where the illustrated song forms no part of the program, a piano at least is used, if for nothing more than to fill in during intermissions. In view of the importance of music, then, as a particular feature of the show, it is astonishing that exhibitors in general pay so little attention to the character of the harmonious sounds they feel called upon to introduce.

The proprietor of a picture theater of the better grade in Philadelphia expressed himself on this subject to a correspondent of THE NICKELODEON in these terms:

"It is my observation of the moving picture industry—and I have been connected with it for about five years—that several things have been overlooked which, given due consideration, might result in benefit to the industry. Take the music, for instance, furnished in the general run of moving picture houses. It is of all kinds and qualities and could, in my opinion, be greatly improved upon to the betterment of the moving picture business generally. Too little attention has been paid to the musical part of the business. The hall furnishings, films and matters like that receive first and deserved attention by the average run of nickelodeon owners and managers—and then they come to music. 'Of course, we must have music,' they say, 'and a piano will do.' They get a piano, only too often an inferior instrument; or a player-piano, or, as is sometimes the case, a music box, or phonograph, or nickel-in-the-slot machine of some sort, and they assume the Goddess of Music has been given sufficient attention and consideration. I do not make war on any or all of these musical instruments, understand. They are all right in moving picture houses, perhaps, under certain conditions, or due allowance, but, speaking broadly, I believe most moving picture places should give closer attention to the quality, and, kind, of musical instruments used, the way they are used, by whom, and the nature of the music produced. Is it true, as has been said in criticism of men in this industry (and of actors and show people generally) that they too often forget that they owe a duty to their constituents, the public, and go ahead pleasing themselves until they find their friends have gone back on them more or less? To revert back to music: The character of much of the music, instrumental and vocal, given in our halls, is open to criticism, and so, too, are many of our singers, piano players and others connected with the 'musical department.' This results, in my opinion, from lack of musical education and knowledge upon the part of the hall owner, or manager, the one really responsible for the conditions I have pointed out.

"Public censorship of films, songs and acts is the rule in some cities, and for one I don't like it. Had all owners or managers themselves done the censoring at the time it was needed, there would now be no laws on the subject. Right here I want to say that we owners ought to take care of the censorship department ourselves. And, by general consent and discussion we can reach censorship regulations that all can easily observe. I think the mass of song writers, film manufacturers and other interested parties would be willing—are willing—to help us. We are in a position, at any rate, to master the situation.

"As we need good singers, let us try to get them, treat them right and have them work to elevate our profession. You can't get good singers cheap. Yet too many hall owners go on that principle, and generally without having to do so from necessity. Greed—the desire to pocket it all—should not step in and injure the musical department. A good performer on the piano deserves consideration. Expecting a performer to be a human automaton, to sit for hours pounding away for dear life, is hardly just and right—yet it is done, and much the same thing is expected of orchestra men, although as a rule they won't stand for it. I bespeak for a better musical department all around for our moving picture parlors; better treatment of the singers and musicians—who should be really talented, and a better general censorship of the songs and manner of presentation."

Two Types of the Modern Theater

By Charles F. Morris

OF the making of picture theaters there is no end. All over the country the amusement places are springing up as fast as men can build. In the past six months THE NICKELODEON has mentioned the construction of over 700 new picture theaters—showing new construction at the rate of four theaters a day, or one completed every two hours of each working day.

Yet in spite of this flood of amusement facilities, the public seems to furnish an ample patronage for all. Of course now and then a small house closes, but invariably the cause can be traced either to mismanagement or to a lack of sufficient capital to start with. It takes some money even to start a picture theater; and it takes some money to run one the way it should be run.

Those who have been watching the development of the picture theater are gratified to note that the day of the store theater is passing. A surprisingly large proportion of the new houses are built along recognized lines of architectural beauty. More attention is being paid to artistic decorative effects, color schemes, and lighting arrangements. The comfort and convenience of the patrons are being catered to more than ever before. In many of these theaters ice water is served free by the ushers. One theater has even gone on record as supplying iced tea on several occasions—although it might be suspected that competition was pretty strenuous in that town to cause such a step.



The Franklin Theater, Chicago.

Really there is little excuse nowadays for anything but an attractive and well-built theater. Well-equipped and responsible concerns are making a specialty of doing the kind of work which the high-grade picture theater manager demands, and the results of this organized and trained effort are visible everywhere. The time is past when any man can turn a barn into a theater by painting an arch over the door and cutting a hole for the ticket-seller's window. As a matter of fact, a good many of the "legitimate" play-houses must bow to the superior beauty of some neighboring picture theater.

The new Orpheum Theater at Indianapolis, Ind., is an excellent example of the new order of picture theaters. It was recently opened under the ownership of Messrs. Dickson, Talbott and Southerland. Messrs. Dickson and Talbott are quite well known in the theater world, operating the Park Theater at Indianapolis and a chain of other houses throughout the country. This is their first venture in the picture theater business, although the other partner, Mr. Southerland, controls several moving picture houses in Indianapolis and is well known to the trade. Judging from the appearance of the house the two gentlemen first mentioned are making their debut in splendid style.

The Orpheum is not extraordinarily large, seating about four hundred; but it is up-to-date in every detail, and the patron is assured of the most courteous treatment and the greatest consideration for his convenience that efficient management can offer.

Another example of the modern small show-house is the Franklin Theater, at Thirty-first street and For-



The Orpheum Theater, Indianapolis.

est avenue, Chicago. As will be seen by the accompanying illustration, the architecture of this theater is extremely attractive. The decorative design of this house is an excellent example of the beautiful effects which can be obtained at a comparatively moderate expense. The house is not only of beautiful design, but is excellently arranged in every way with all conveniences for the comfort of patrons. It is well ventilated, has fireproof exits under the stage, and is heated by steam radiators which are sunk in recesses in the walls, above the chair line. The theater represents an investment of \$20,000.

Since the Franklin is, strictly speaking, a vaudeville house, it has quite a pretentious stage. The stage is 40 feet long by 15 feet deep, and is quite up-to-date in its provisions. Three shows are given each evening, the duration of each show being between an hour and an hour and a quarter. The admission fee is rather higher than in most city theaters of its class, two prices being charged, of ten cents and fifteen cents, respectively. The four acts of vaudeville, besides the moving pictures, seem to be proving very attractive in the neighborhood served by this theater, and a good attendance is the rule. Plans for the Franklin were drawn by R. Ludwig Novy. The plaster decorations were designed by A. F. Powers, who also designed the Indianapolis Orpheum. Mr. Powers is with the Decorator's Supply Company, which concern executed the work on both theaters.

News from Philadelphia

Under the stringent building law regulations of Philadelphia—and the inspectors have been considerably in evidence—improvements to a number of moving picture houses are being made, or have been made. As a rule they are safe and the owners show every disposition to provide proper exits, have fireproof booths, etc. Some recent improvements are: W. J. Hayes, Germantown avenue, near Erie, has installed a \$160 operator's booth. M. W. Shuff has put in a new booth, costing \$150, at Longshore street, west of Hegerman.

Sigmund Lubin and associates will build a moving picture theater at 913 to 917 Market street, to cost \$46,000. The location, until the new building was started, was really Mr. Lubin's laboratory for films, etc. Mr. Lubin—and with him in some of his ventures local capitalists—operates a string of moving picture theaters, and all his establishments are noted for handsome furnishings, good order, nice class of patrons, etc.

A large moving picture auditorium is to be erected on Broad street, above Porter, but at present the owners have declined to make their identity known—although it is fairly well surmised. C. A. Oelschlager is architect of the new structure, which will cost a tidy sum of money.

At Gloucester City, N. J., William Costello is building a moving picture theater on Burlington street. Two stores will be part of the building. A moving picture building of concrete blocks and iron roof is a noticed structure at Gloucester City.

The state legislature of Pennsylvania last winter passed a bill regulating moving picture houses. The regulations are considered strict, and were made so partly because of the Boyertown theater disaster. One regulation is that all theaters must have one or more rear exit doors. At Harrisburg, Pa., and other cities, on account of the impossibility of putting in such

doors, owners of moving picture houses have been compelled to move to other places having rear doors, or close until they could secure such places. It has, of course, worked hardship to some owners and managers.

The Airdome, a moving picture venture of considerable magnitude, opened its doors to good business at Camden, N. J., June 21. The Unique theater (Philadelphia) management is handling the enterprise. It is a park and theater.

The "park" season is on and at virtually all of them in this vicinity excellent moving pictures are running to good business. Wet weather had an adverse effect on business early in June.

W. H. PRESCOTT.

Modern Arts Preservative

The possibilities of the moving picture are beginning to appeal to the educator as strongly as they have to the purveyors of amusement, says the *Washington Herald*. This device of photographic art and mechanical ingenuity has been of rapid development, and yet it appears to be only on the threshold of its possible utilities. Its susceptibility to abuse has led to some prejudice against its indiscriminate employment; but its contribution to innocent entertainment by far outweighs objections that should be easily obviated, while its capacity to realize figments of imagination may enlarge the vision in every field of life. The larger cities in the United States number places of amusement of this class by scores, and even hundreds. More than \$50,000,000, it is estimated, are invested in this method of attracting the daily attention of more than 4,000,000 of spectators.

History is the tale of the past, while the moving finger of light writes upon the sensitized film the tale of the present. It is for the children and the students of generations yet unborn to delight in these vivid records of the civilization of this age that thus contributes a precious heritage to the future. If time will not turn backward in its flight, the old man with the scythe may thus be forced to look over his shoulder. What a retrospect that may be one can hardly realize. If this added art preservative were ancient today what vivid realism could enlighten the pages of the past! The sage and the youth of the present could ponder and revel in the revelations now dimly reflected in ruins, cryptic inscriptions and battered monuments. The minarets of fallen architecture would be illumined with shafts of light. The ceremonies and the tragedies of remote ages would repress before our eyes. The mysteries of the oldest civilizations could be revealed, and no longer as through a glass, darkly, but face to face, could we observe such comparatively modern spectacles as those of a Roman holiday, while even the darkest ages of mediæval Europe would be illuminated.

But the vision even of the present is vastly widened. The delights and revelations of travel are brought almost to the threshold of home. The contemporaneous march of the mighty present is made to pass before our very doors. The life of California moves before eyes on the Atlantic seaboard and observers may behold the panorama of the streets of foreign cities within the radius of a few steps. The magic carpet of Aladdin thus becomes a reality. When the records of the phonograph are made resonantly vocal, sound and sight will be made to annihilate both time and space.

A Picture Theater Newspaper

By James K. Meade

EVERYTHING demanding the patronage of the general public for its success must necessarily be brought to the notice of the public by some means. That is, it must be advertised. The proper advertising publicity for the picture theater has been a problem ever since the art first attracted notice as a wonderful entertainer. Of course a few people who are hunting pleasure will actually search out a place of entertainment, and will attend it even though no announcement, nor even a bulletin board, tells them what the particular attraction inside may be. But these persons are comparatively few in number, and no theater manager can hope to make a permanent success by depending on such patronage. Hoping to sell a "pig in a poke" is a good business action compared with trying to interest the public to the point of entering a theater whose attraction is a mystery and always questionable.

A picture theater in the business section of a large city depends almost altogether for its patronage on the crowds that pass its doors. Newspaper advertising is of little value because, first, people will not come down town from the residence sections to attend a five or ten cent show; and second, the prevalence of local theaters makes it unnecessary for them to go far from home. So the theater in this class finds the best advertising to be in a brilliant and attractive front to catch the eye of the stranger, a reputation for good selection of subjects to hold patronage, and a prominently displayed bulletin board giving titles of films and songs to interest the casual passer-by.

But conditions in a small town are somewhat different. Here experience has shown that even the general storekeeper, or the merchant whom everybody knows, can sell more goods if he advertises than if he does not advertise. And what is true of the merchant is certainly true of the theater. The mere title of a play or film will bring people out of their homes and into the show house who would never dream of coming if they were left in ignorance of the name and

kind of show that was being run. There is a peculiar attraction about the name of a play. It suggests action, and excites all of us to a certain pitch of curiosity and expectancy; and when we reach that stage, a five or ten cent piece is a very small obstacle indeed to satisfying our interest. But the mere announcement on a board in front of the house is not sufficient in this case. It is necessary to carry the advertisement right into the prospective patrons' house, so that he will be forced to think of the theater. Sitting and waiting will never bring the small town crowd to the picture theater after the first novelty has worn off. The people must be kept in a constant state of interest and anticipation. All this means advertising, and continual advertising; and advertising generally costs money which the exhibitor can ill afford.

Mr. Arthur S. Francis, manager of the Opera House Picture Show at Portland, Mich., seems to have solved the difficulty in a unique and ingenious manner. Finding that the cost of newspaper advertisements of the size and character he wanted every day would be prohibitive, and perhaps not entirely suitable either, he decided to publish his own newspaper.

Portland, Michigan, is a town of 2,000 inhabitants. This meager figure alone would be enough to discourage a good many excellent picture theater men from even attempting to run a permanent show. But Mr. Francis knew that there is

more money in a properly exploited population of 2,000 than will ever come unsolicited from a community of 10,000. It is just like farming. The modern scientific farmer cultivates intensively a twenty-acre patch, and gets more out of it than the old-fashioned farmer does out of a hundred acres.

So, as I have said, Mr. Francis decided to cultivate this rather small field intensively. And when he started his daily newspaper he was emulating, in a small way, the large shipper who owns his own car, or even railroad.

This picture show newspaper is called the Morn-

Two Prizes Given Away at Opera House Thursday

The Morning Herald.

Published Every Week Day Morning.

Arthur L. Francis, Editor and Manager.

VOL. I

PORTLAND, MICHIGAN, MONDAY MORNING, MAY 24, 1909.

NO. 31

J. M. Webster

Exclusive Agent for
PINE TREE MADE SHOES
Try a pair and you will always
wear them.

See BLANCHARD for special discount on
Edison Electric Lamps, choice at 4, 8 or 16
candle power, at 10c. Remember to save
your old bulbs. We allow 25c each in ex-
change for new ones. At Blanchard's
Furniture, Groceries, Carpet & Bazaar Store.

In a stew? No need of it.
Plenty of
ICE COLD UNDERWEAR at
ALLEN'S
Palace Clothing
Store.

KEEN KUTTER
SHEARS AND SCISSORS
For sale by
GREEN & FINEIS

Hammocks
We have something new, the very
latest—a finely trimmed hammock, just
the thing for all kinds of use.
D. Kennedy

PAINTING TIME is the time to use
SHERWIN-WILLIAMS Paints
The best and in the end the cheapest.
W. E. LUDWIG & CO.

Mrs. Viola Lewis
has moved her dressmaking parlors to new
quarters near the water works. See her
when in need of anything in the dress-
making line.

28
Years
Experience
in
PUMING
THE BUSINESS
R. M.
Ferguson

The City Bakery
handles the finest line of
CANDIES & CHOCOLATES

PORTLAND
WON GAME

High School Team Defeated
Lyons Saturday by Score of
2 to 1.

A very exciting game of ball
took place at Lyons Saturday,
between Lyons High School
and Portland. The result of
the game was victory for Port-
land by a score of 2 to 1.
Lyons got their only score in
the ninth. In Portland's half

LITTLE DOINGS

Fred Jolley has settled on a
ranch at Bozeman, Mont., and
his wife and son, Lewis, expect
to leave Portland in about a
month for the same place.
Mrs. N. J. Eddy has returned
from Grand Rapids.

Several Portland people
went to Detroit on the ex-
cursion Sunday, part of them
seeing the game between De-
troit and Philadelphia.

Mr. and Mrs. J. B. Roe, of
Detroit, have been visiting
Mr. and Mrs. B. F. Roe.

Take your SHOE REPAIRING to

Clark Budd
Shop second floor South of Empire
Theatre. Your patronage
will be appreciated.

Heavy large size Oranges, doz. 40c
Pineapples, doz. 3 for 25c
Fancy Hard Dishes, per pound 10c
Salted Peanuts, per pound 10c
Early Cabbage and Tomato Plants,
per dozen 10c
O. E. ROBINSON.

Remember
SUNNY MONDAY
DAY babies
wash away your
troubles.
Sold only by
RICKS

J. H. Webster
carries everything in the Jewelry
line. He also tunes pianos and
guarantees satisfaction. Give him
a call.

Frank Harr
LUNCH ROOM
Meals served at all hours. Give him
a call when that hungry
feeling comes on.

Of course
WE PAY 3% INTEREST
per annum on Savings Deposits and com-
pound the interest quarterly. Deposit
with us.
Maynard-Allen State Bank

This is home cleaning time and
OUR LINE OF CARPETS IS NEW
and up-to-date. New shipment of 5x12
Rugs just received. See our 6 and 12
ft. Linoleums before buying elsewhere.
John A. McClelland & Son

Cucumbers—for the Stomach's Sake
Paregoric—for the Stomach's Ache
EAT THE CUCUMBERS THE PAREGORIC TAKE
Buy both at Richard's.

We Deliver Goods.
CALL "PHONE"

Opera House To-Night

C. Q. D., or SAVED
BY WIRELESS

The thrilling story of Jack Binns, the wireless
operator, who saved many of the lives
on the "Republic," by quickly spreading
the news of the disaster. "C. Q. D." the signal.

TAKE OUR ADVICE AND SEE THIS PICTURE—
YOU'LL NEVER REGRET IT—THAT'S CERTAIN.
Bring your coupons Thursday—\$5.00 Crocations and 1 lb.
box of Sorority chocolates given away FREE!

Burger singled. Walter Fister
bit the ball for two bases,
scoring Burger. A wild throw
to second scored Fister. Thus
ended the game, which was
finished in 35 minutes—the
fastest game played in the
county athletic association in

Found—in Opera House,
gold bracelet. Loser call at
bouse at any time.

Clifton Lott, of Gd. Lodge,
spent Sunday with his par-
ents, Mr. and Mrs. C. B. Lott.

Thursday night
will give

A Picture Theater Newspaper.

ing Herald. It is but a single sheet; but on that sheet there is room for an attractive announcement of the particular show being run, with enough comment to arouse interest; a large amount of local advertising; and enough short newsy stuff about local people and things to make the paper worth preserving in a community where everybody knows everybody. Even the back of the sheet is sold, generally to one advertiser who takes the whole space.

The Morning Herald is printed daily. Evidently this is a valuable feature; for the people of the town get the habit of looking for it every day. Five hundred copies are printed every night and are distributed in the morning. The advertising of the merchants pays the printer's bill; so the picture show advertising, and the best kind of advertising, costs nothing. In view of the fact that this item of show advertising last year cost the management \$25 a month, this fact is interesting. A saving of \$25 a month is a considerable reduction of expense.

In addition to this feature, Mr. Francis has inaugurated a direct attraction in the form of a double show and a prize drawing every Thursday evening. The prizes on these occasions consist of practical merchandise in the way of furniture, shoes, silverware, groceries, etc., and their average cost to the theater management is about \$3; although sometimes a \$5 gold piece is given. The results obtained in this way afford a splendid illustration of the benefits derived from premium offers, and completely refute the not uncommon argument that such schemes do not pay. The Portland Opera House Picture Show commonly secures an attendance of two hundred; but on Thursday evenings—prize evenings—the attendance will run up to six hundred. In other words, an extra expense of less than \$5 brings, on these occasions, an extra receipt of \$20.

The foregoing facts and figures show what can be accomplished by an enterprising and energetic management in a community generally considered too small for any permanent entertainment features. It is safe to say that the picture theater man who can produce the results described here never need fear competition or failure. He would succeed anywhere.

To Equip Armories with Moving Pictures

Moving pictures, which have become popular throughout the country because of their amusement features, are soon to be put to real serious use in Brooklyn. They are to be adapted to the exigencies of the mimic warfare as practiced by the troops of the Thirteenth Coast Artillery District in Brooklyn and of the troops of the Ninth and Eighth Districts in Manhattan. A board, consisting of Major W. I. Taylor of the staff of General Austen, chief of artillery; Major Henry C. Wilson and Second Lieutenant Ames of the Eighth Artillery District, is now considering a scheme in which moving pictures of warships headed for a harbor at full speed are to be used as targets for the new coast defense guns which are soon to be installed in all coast artillery armories.

The new guns are to be actual coast defense guns, similar to those in use in Fort Hamilton. They will replace dummy guns of the type now used by the Thirteenth Regiment. These dummy guns are operated with compressed air and shoot hard rubber projectiles. The new guns will be equipped with a sub-calibre device and will shoot real bullets at a substantial target. They will also be equipped with a loading device, whereby the

militiamen manning them will be able to acquire experience in the handling of actual size, real, big gun projectiles.

The part that the moving pictures will play in this new scheme of big gun instruction in National Guard armories will be most important, for they will complete the simulation of actual conditions that would obtain if a hostile fleet were rushing toward the port of New York for the purpose of silencing the coast defense forts and of bombarding the city.

A substantial target, composed probably of stout timber backed with sand, will be constructed as one end of the armories. The face of this target will be painted white and upon it will be projected the moving pictures. The first view that will meet the gaze of the artillerymen who happen to be manning the new guns and range finding stations will be the boundless ocean. Then suddenly a speck will appear on the horizon and the artillerymen who have had their eyes glued to one end of tracking telescopes will exclaim, "The enemy!"

This will be a signal for those in the range-finding stations to get busy, and as soon as the distance between the guns and the warships is determined the range and elevation at which the guns are to be fired will be computed and communicated to the battery commander. Other warships will gradually appear in the picture and a whole squadron will be shown racing athwart the target, ever coming nearer to deal death and destruction to the city and perhaps the nation.

When the command is given to fire the militiamen will load the big guns with regulation ammunition and the sub-caliber apparatus will blaze away at the picture. This sub-caliber outfit in the navy is known as "Ping pong." After a shot is fired the picture can be stopped and a marker will determine whether or not the shot hit the warship.

The War Department at Washington, it is said, thinks favorably of the scheme. It has already decided to install the big guns and to furnish material for the range finding stations for the Ninth and Eighth District armories such as have already been installed in the armory of the Thirteenth, and as soon as all three armories are fully equipped with these, moving picture outfits will be acquired and the scheme put to use.

Battling Nelson Pays for Pictures

Moving pictures taken of the Nelson-Hyland fight were arranged to be paid for out of the pocket of Battling Nelson, the Dane to be the sole possessor of the films. Nelson said it was a business proposition with him. He calls it a case of taking life insurance on the result of a fight, but it might more properly be termed accident insurance.

When the subject of taking moving pictures of the fight was broached Hyland and his backers declined to invest in the scheme, but the promoter and the fighter told Nelson if he wanted to foot the bills he could have the pictures.

"And I'm going to have them taken for life insurance," explained Nelson. "I know that if I knock Hyland out the films will not be worth developing. The only good they might do would be to entertain me a few minutes. But if Hyland should knock me out those pictures would be worth a small fortune. Many a man would give 50 cents to see the Dane sprawling on the canvas. Now, I don't think that any such thing is going to happen, but there is nothing like being prepared."

Factory Inspection by Motography

By Wilson Mayer

MOST concerns which are big enough to take a special pride in the magnitude of their industry are aware of the forceful impression created by a proper display of their works. Those commodities with which the general public is familiar in a small way are quite awe-inspiring in the vast qualities which their very commonness makes necessary in production and handling. The common pin, for example, is very impressive in carload lots; and many an interesting magazine or newspaper article has been prepared whose subject dealt either with the manufacture of the plebian little instrument or with the astounding figures of its consumption.

The matches which we strike without a thought of the mysterious chemical processes which are involved in the action are a common sight even by the thousand. But to realize the immensity of the match industry we must visit the gigantic plant of a match manufacturer, and see them turned out by the billion.

There is little doubt that a visit to any one of our mammoth industrial plants acts as a powerful agent for publicity. Not only does the visitor receive a better idea of the thing he is accustomed to seeing after it is marketed, but the impression lasts. The recollections of the visit are usually pleasant, and if the impression made is at all commensurate with the idea which prompted the inspection, the visitor will relate his experience to others.

But there are many disadvantages to the management of a large concern in conducting visitors on a tour of the plant. While the actual expense involved may be little, the indirect tax, from distracting the workers, interfering with discipline, etc., is considerable. This is particularly the case if the visits are frequent enough and the visitors

numerous enough to make the publicity worth while.

The advent of moving pictures solved the problem by providing a way in which any number of people could be shown the actual replica of every operation in an industrial plant. Not only could the scenes of an actual visit be reproduced, but portions of the plant where it would be dangerous or injudicious to admit outsiders are readily exhibited. Furthermore, the spectator is given the advantage of witnessing the activities of the industry from the point of view afforded by a comfortable chair, and is, in consequence, in a more receptive frame of mind.

The H. J. Heinz Company, whose persistent and consistent advertising has made its "57 varieties" so well known, was one of the first concerns to use motography for the illustrations of its various processes. Over ten years ago this company adopted the plan (then little known) of having moving pictures taken of a great many of the operations involved in the production of its various pickles and condiments. These moving-picture films were used to a great extent in the company's own auditorium, where illustrated lectures are given at frequent intervals each day. Many of them showed in detail the particular operations of some division of the great plant. The piece of film reproduced here, for example, shows a workman operating a machine for bottling mustard for the market.

At present the Heinz Company is not using moving pictures for advertising, simply because the business grew so fast that the continuous changes would have necessitated new pictures too often. The great value of the films is recognized, however, and it is very likely that the company may have a new set made before long.



A New Phonograph

Consul Thomas H. Norton, in the following report from Chemnitz, describes a new German invention which combines the phonograph and the siren:

"The methods for recording sound have reached a higher stage of perfection than those employed for its reproduction. The chief difficulty encountered in the present systems of reproducing conversations, and especially music, from phonographic and similar records, is caused by the friction of the needle resting upon the surface of the rapidly revolving disk or cylinder. This introduces a more or less noticeable buzzing or rumbling sound, which interferes materially with the clearness of musical notes or spoken words. Numerous attempts have been made to overcome this unpleasant accompaniment. In none of the devices hitherto brought forward has complete success been attained, since all involved the factor of friction as the fundamental means of transmission.

"In a recent number of the *Deutsche Musikwerk-Industrie*, a German inventor describes a newly patented instrument, in which friction is completely avoided. It combines the leading elements of the phonograph and the siren. The novel and essential feature is the substitution of a current of compressed air for the needle or stylus of Edison's invention.

"In a siren, openings of various sizes allow the production of all musical notes with any desired degree of intensity or length. In the new instrument, perforations in the disk of a siren are replaced by tangential incisions on the surface of a large record cylinder. A second perfectly smooth cylinder rests close upon the surface of the first cylinder and revolves in unison with it as the two cylinders are set in movement. A constantly varying succession of minute openings between their surfaces is presented, due to the incisions on the record cylinder. When a powerful blast of compressed air is directed upon the line of contact between the two cylinders, at such an angle as to be an exact tangent to the surfaces of both, sounds are evoked identically as in the case of an ordinary siren. It is possible to communicate signals, and even words, which can be readily heard miles away.

"It is already evident that a field of usefulness is open to this new invention as an adjunct to the equipment of seagoing vessels. Its availability for musical purposes has not yet been tested sufficiently to determine whether it can successfully vie with the gramophone, phonograph, etc., or even replace them.

"The cylinders thus far employed are about ten times as large as ordinary phonographic cylinders, and this fact renders the instrument necessarily somewhat clumsy. The requirement of a current of compressed air may also militate against a widespread domestic use, although such a current can be supplied by a comparatively inexpensive attachment to a water tap where the water supply is under considerable pressure."

Entertaining the Deaf and Dumb

How to entertain the deaf and dumb children at the state school of Olathe, Kansas, has ceased to be a problem. The bandstand in a corner of the court house square failed to interest these mute guests of the city.

It was the moving picture man who came to the rescue. "A Call of the Wild" was the title of the bill offered by one of the two theaters. And at each of the fifteen-

minute performances there were from five to twenty deaf and dumb children in the little auditorium. The opening act, in which a young man with a tenor voice and the operator of the picture machine attempted to get together, was endured by the students, but the applause was lacking. As the film began to run, however, showing an Indian football hero attending a dance in his honor at the tribal agency, the boys and girls showed active interest. A nudge to gain a companion's attention, a few rapidly executed finger movements and a smile were the outward signs by which it became known they were enjoying "the play." So quickly were these silent conversations held that neither person had his eyes away from the screen scarcely a moment.

Superintendent Bowles, of the School of Deaf and Blind of Virginia, has purchased a moving picture outfit and a Victor phonograph. The former affords greater entertainment to the deaf and the latter to the blind pupils.

Fight Films in Iowa

The Marshalltown, Iowa, *Republican* has the following interesting editorial on the fight picture law in Iowa:

"We have a law in Iowa preventing the exhibition of prize fight films in moving pictures, a law much favored by the press at the time it was passed and which could not be repealed against the protest of the newspaper and the sentiment of the people of the state. No one can show the Johnson-Burns fight in moving pictures in this state without danger of arrest and punishment.

"Then why should the press which favors the law to prevent the exhibitions of fight films go into the fight picture business? If sincere why show even a pictured part of the first round? If it is wrong to put on the moving pictures where is the righteousness in showing still views of the brutal contest?

"The difference between tweedledee and tweedledum is often accentuated."

New Lubin Theater

James G. Doak & Company have been awarded a contract for a \$100,000 moving picture and vaudeville theater at Nos. 913-15-17 Market street, Philadelphia, Pennsylvania, which will be erected by a syndicate headed by George H. Earle and leased to S. Lubin. It will be a two-story structure, 50 by 200 feet, with an ornamental front of brick, marble and terra cotta. The theater will be provided with a gallery, and the total seating capacity will be upward of 1,200. The lobby, which will measure 50 by 48 feet, will be of ornamental plaster and marble.

Movement Against Graphophones

Proprietors of five-cent theaters in Kansas City, Kansas, will be compelled to desist from playing graphophones in front of their playhouses if the movement started by the business men of that city materializes.

Many complaints against public graphophone playing have reached the chief of police. The all-day grind is nerve-racking, so merchants say, and it is their intention to have it stopped. Petitions asking the mayor and council to compel proprietors of nickel theaters to remove their graphophones are being prepared and will be circulated this week. In one block on Minnesota avenue, the principal business street, there are three of these theaters.

Electric Signs for Picture Theaters

By F. F. Hermanson

COMPETITION as lively as that which exists between neighboring picture theaters demands the exhibitors' best effort to make his show especially attractive. In his endeavor to please his audience the ambitious showman is apt to forget that the first effort of attractiveness must be exerted upon the outside of the show. The public, when on recreation bent, selects its amusements quite frequently by instinct. The show with the most brilliant front often gets the biggest crowd. "This one looks good; let's go here," is the usual comment of the leader of any pleasure party.

sockets on these signs are standard, incandescent lamps of any desired candle power may be used. Where quite a number of lamps are used, they need not be over four-candle power to get good results. A four-candle power lamp takes about 12 watts to light it; the sign shown in Fig. 1 contains 51 lamps on each side, or 102, and consumes in consequence 1224 watts of electricity. At the rate of ten cents per kilowatt-hour (a kilowatt equals 1,000 watts), the cost of operating this sign would be but a trifle over 12 cents per hour.

The signs illustrated by Figs. 1, 2 and 3 are referred to as the simplest forms. There are, however, a number



Fig. 1.



Fig. 2.



Fig. 3.

Fortunately for the picture theater man, he need do very little experimenting to determine the comparative values of the various forms of allurements. The store, the cafe and the regular theater have already done that for him. And they all seem to agree that the electric sign, in one form or another, is the most valuable of all devices for teasing trade.

The general impression prevails among those who have never used the electric sign that it is in the nature of a luxury, and rather an expensive one at that. As a matter of fact this is true only in very small part. Some of the very elaborate electrical signs, with their attractive dissolving and revolving effects, are not cheap by any means, either as to first cost or operation. But, on the other hand, there have been placed on the market within the last few years a number of small illuminated signs whose attractive power is out of all proportion to their price or the current they consume. Even the most modest of picture theaters cannot afford to neglect the greatly increased appeal to the public eye which immediately follows the installation of even the simplest of these signs.

The form of electric sign best known and most commonly used is the ordinary white letter on a dark background, each letter bearing a number of incandescent electric lamps. Figs. 1, 2 and 3 show signs of this kind in their simplest forms.

Regular theaters often make their weekly announcements in illuminated letters. This is done by means of individual letters, which are simply screwed to a background and changed from week to week. As this is hardly necessary or desirable in the picture theater business, however, a permanent sign is better.

It is obvious that, as the lamp

of signs on the market which are ingeniously adapted to give a strong illuminating effect with a very small amount of light. The oldest type is the box sign, of frosted glass with black letters, and containing lights in its interior. This sign has the advantage of cheapness, but fails of attractive power and is hardly to be recommended in its old form. Recently, however, some very artistic and efficient signs have been constructed on this principle, colored glass being used to relieve the flat effect of the original model. Red lettering on a green ground is a pleasing and conspicuous combination. When this kind of sign is made round or drum-shape, one 16-candle power lamp will light it.

Another form is the border sign—a white lettered sign on a blue or black ground, the edge of the sign being provided with a row of incandescent lamps. This is a good, cheap sign for stores; but it is really not brilliant enough for a picture theater.

Flasher signs, whose lights are turned off and on periodically to produce different effects, are often spoken of as specially constructed signs. It should be understood that any sign operated by incandescent lamps may be used in connection with a flasher. There are, however, a number of specially designed signs of great elaboration whose flashing lights produce all sorts of effects, such as falling water, waving banners, wriggling snakes, revolving wheels, etc.

A flasher consists usually of a number of electrical contacts, the number depending on the effect to be produced on the sign, operated by a small electric motor. For a few lamps, however, there are on the market flashers that operate by the expansion of metal heated by the current, or by a simple electromagnet. In some of

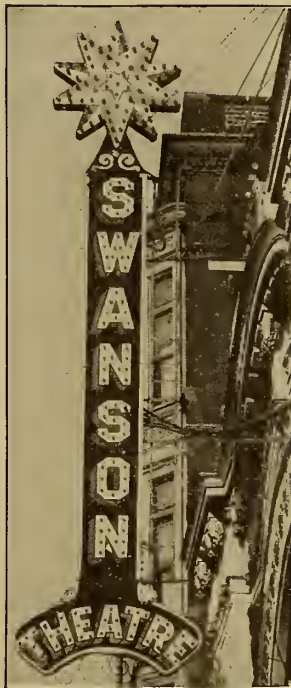


Fig. 4.

the motor flashers, intended to produce the effects named above, the arrangement of contacts is quite complicated. Of course, in figuring the operating expense of a flasher sign, the current consumed by the motor is taken into account; but, on the other hand, it should be remembered that the lamps do not all operate continuously, and con-



Fig. 5.

sequently do not use quite so much current as the continuous light sign.

The signs illustrated here are mostly horizontal; but, of course, they can all be arranged to read vertically if preferred, or if the local ordinances forbid signs overhanging the sidewalk. A vertical sign is fully as attractive as is the horizontal type; but to be as efficient it should be made longer and the letters spaced farther apart. This will be found to add to the effective range of distance. Fig. 4 shows the great vertical sign of the Swanson Theater, Chicago. A flasher gives the star at the top a revolving effect.

Really remarkable effects have been produced by some inventors with only one, two or three lamps, whose light is reflected on the lettered surface. The type shown in Fig. 5 may be seen and read from a long distance. The light of one 16-candle power lamp on each side of the sign is distributed over the lettered surface by means of a small reflector before each lamp. The reflector conceals the lamp; so the only light which reaches the eye is reflected from the letters of the sign; which, when made of cut glass, give a splendid effect.

The plain lettered sign, whose only illumination consists of a row of lamps about its border, was mentioned above as not being very desirable for picture theater use.



Fig. 6.

With the aid of a flasher, however, it may be made very efficient. The border of lamps should be in wave or serpentine form, with plenty of lamps in place. The flasher is so connected that only two spots, equal in all to about half the border, are lighted at once, and these

spots move around and around the sign like two snakes chasing each other. This is a simple and very effective arrangement. An effect somewhat similar is produced with the sign shown in Fig. 2, in which a flash of lightning shoots across the sign at intervals, while the "5" is continuously lighted. The sign of Fig. 2 may be connected with a flasher in such a way that the wheel or ring about the "5" seems to revolve.

Some of the most striking and attention-arresting electric signs are those which make free use of the commutator or controller for periodically lighting and extinguishing sign lamps. True, the effect may be made very striking, but it is expensive as well. This is particularly the case when the work must be done at considerable speed, and the commutator revolves at a comparatively high rate of speed. Signs are occasionally seen which produce very striking effects of periodic light and darkness without the use of single make or break contact. This effect may be easily produced by mounting the entire sign, or a portion of it, upon pivots, journals or trunnions, and then revolving the mounted portion by means of gearing and a small electric motor, which could be operated by the same energy which lights the sign lamps. The effect of a sign or a portion of a sign, while slowly revolving, is very striking. An ordinary rectangular sign placed horizontally and revolved upon vertical

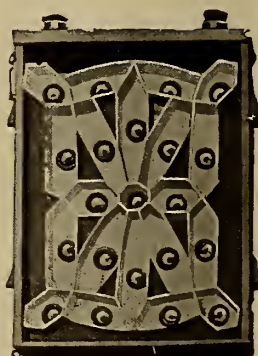


Fig. 7.

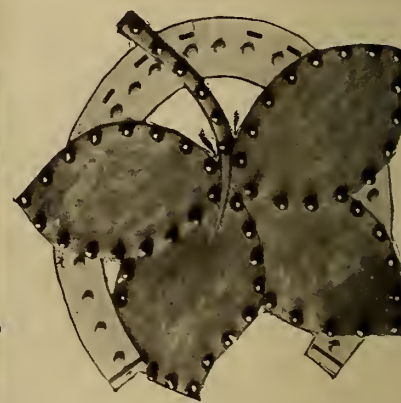


Fig. 8.

pivots forms a sign which compels attention from one end of its cycle to the other. True, a sign of this kind requires considerable room, but the space necessary may be greatly lessened by placing the axis horizontally and revolving the sign vertically. Indeed, a sign may be arranged in this manner which will revolve most of the time without a motor or any other driving apparatus. The principle of such a sign is the double curved sign now commonly used by barbers. This little striped sign revolves as long as the wind blows and the addition of a few glow lamps and a contact ring and brushes produces one of the most startling signs yet placed before the public. The wind does all the revolving necessary, thus relieving the user of the cost of a motor. Two or more signs revolving in the same frame, perhaps in different directions and at various rates of speed, form a sign which will compel the attention of the most stolid. When the wind is not blowing, a reliable standing sign is displayed, but when the wind blows good and hard then there is certainly an interesting electric sign to attract the attention of the public.

A very interesting and peculiar sign is shown in Fig. 6. The attractive quality of this sign is based on an optical illusion. By daylight it looks like a regular ornamental glass sign, but when illuminated at night the

background is transformed into a countless number of moving rainbows or halos in brilliant color. Another odd sign is the dissolving or "moving picture" sign. A small motor in the sign causes three different pictures to move and dissolve into each other by an optical trick. Instead of pictures, words may be used.

The subject of electric signs must not be dismissed without mention of the "talking sign." This consists of a series of composite letters, each comprising a group of about 21 incandescent lamps, so arranged that every letter of the alphabet may be made by combining three or more of them by means of a specially constructed flasher. This is a very interesting sign, but expensive, and hardly necessary for any ordinary picture theater. One of the

simpler forms of composite letters for the talking sign is shown in Fig. 7.

Conventional designs in electric signs, such as that shown in Fig. 8 are always attractive, and may be had in shapes appropriate to the names of some theaters, as Good Luck, Star, Crescent, etc.

All incandescent lamps may be obtained with colored bulbs; or colored glass caps may be obtained to cover the exposed ends of the lamps, being clamped on by wire springs. With these color effects some very interesting and attractive schemes may be worked out; although it is always a matter of more or less doubt whether a pure white light is not the most effective, after all.

Some Questions Answered

By David S. Hulfish

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

WABBLING PICTURES.

Ever since the Chicago fire department has not permitted the use of motors for driving moving picture projecting machines in the city of Chicago, and I have been compelled to have my picture machine turned by the operator by hand, the picture has a bad habit of moving about the screen, due to the wobbling of the projecting machine under the movement of the crank. It seems impossible to fasten the machine to the table tight enough to stop the movement entirely, and even the table itself moves to some extent. Please tell me a good way to hold the machine still, or at least as still as it used to be when we were running the projecting head by an electric motor. I should like to give my patrons as good a show and as steady a picture now as I did before the fire department made its rules.—A. W. C., Chicago.

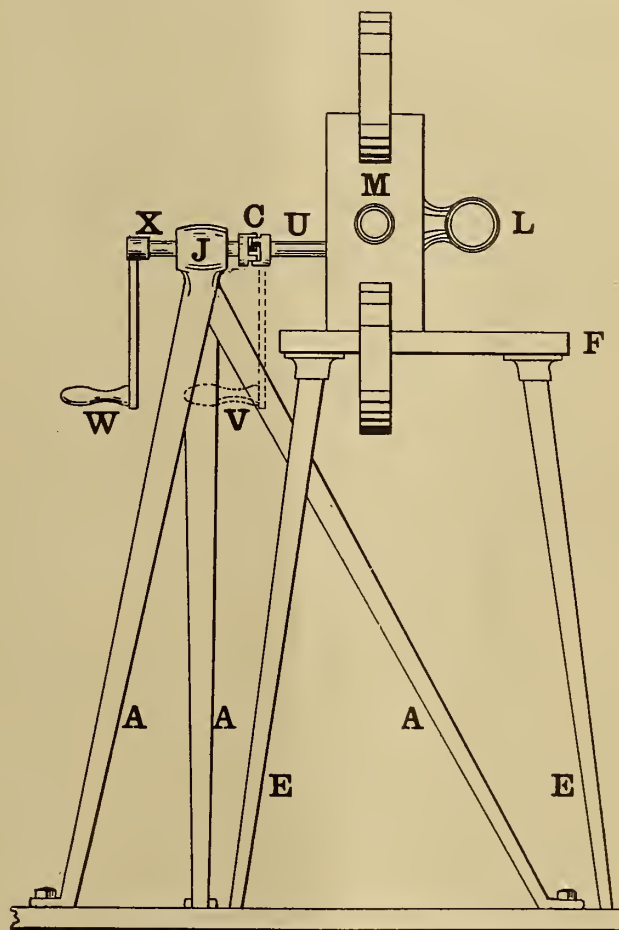
This communication has an encouraging tone. It gladdens the hearts of THE NICKELODEON's editors to see a manifestation on the part of any picture theater manager of a desire to give a better show, and to give just as good a show as is possible with the apparatus which the market offers him for use. Improve your pictures and you will improve the class of patrons who come to your theater. Improve the class of patrons and you have lifted the entire fabric of the motion picture industry. It is one of THE NICKELODEON's functions to help attain such an improvement, and this department is open to THE NICKELODEON's readers to that end.

Considering the light structure of the tables usually furnished and used in connection with projecting machines, it seems a hopeless task to try to fasten the table to the floor tight enough and the projecting machine to the table tight enough to prevent any wobbling whatever, and the slightest degree of wobble in the projecting head will cause the picture to move noticeably upon the screen, moving with a wave-like rising and falling, corresponding to the movement of the crank as turned by the operator.

Since it is the thrust of the crank arm that causes the objectionable movement, a remedy which would strike directly at the root of the trouble would be to devise some means for removing the thrust of the crank arm from the projecting machine entirely.

The electric motor ran the projecting machine by a small belt, running at rather a high speed. Is it not feasible to mount a large belt wheel with a crank, the wheel being entirely separate from the projecting ma-

chine and from the table on which the projecting machine stands, and then connect the large belt wheel with the projecting head by a light belt, just as the motor belt



Separately Supported Crank for Eliminating Shake.

formerly connected? Thus the power would be transmitted to the projecting head by a belt in the same manner that was found satisfactory when the belt was driven

by a motor, yet the machine would be turned by hand, as required by the rules of the fire department.

Another plan is to mount the crank upon a stand entirely independent of the table which supports the projecting machine and to connect the crank with the projecting machine by means of a loose clutch which would not transmit the wobble of the crank thrust. This plan is shown in an illustration accompanying.

In the illustration *M* represents the projecting machine, with its film reels above and below, its motion picture lens in the middle of the machine just below the *M* and its lantern slide lens at *L* at one side. The main shaft of the machine, to which the crank usually is attached, is shown projecting at the letter *U*, the old position of the crank being shown in dotted lines at the letter *V*. The new crank, or perhaps the old crank in its new position, is shown at the letter *W*. The new crank is fastened to a short shaft, *X*, which is journaled in a rigid journal, *J*, mounted upon three legs, *A A A*. This tripod must be bolted to the floor, as indicated in the illustration, and must be not only free in every way possible from the table top, *F*, which supports the machine, *M*, but also it should not be attached to the same floor boards upon which the legs, *E E*, rest.

While the tripod *A A A*, carrying the journal, *J*, may be constructed specially for the purpose, it is possible, also, to use a standard form of three-legged shaft-hanger, with rigid journal, and if one cannot be secured with sufficiently long legs one with shorter legs may be used, mounted upon a platform or bench passing under the table, *F*.

A vital consideration is the construction of the clutch, *C*, since it must be sufficiently loose to take up any play or "wobble" which may occur in the shaft, *X*, and must transmit only the rotary motion to the shaft, *U*. The type of clutch shown, with the teeth fitting loosely, as shown, should be entirely satisfactory. Such a clutch is offered upon the market, and is used in the connections between the armatures of motors and dynamos, whereby an endwise movement or "swing" may be allowed in the motor armature without communicating any motion except a rotary motion to the dynamo armature.

Some projecting machines have the crank handle on one end of a short rod which passes across the end of the crank shaft. In such machines the handle may be removed, leaving the cross rod, and the end of the shaft, *X*, may be provided with a Y-shape yoke of two fingers which will engage the cross rod on both sides of the shaft, *U*, thus improvising a simple and effective clutch.

STATIC ELECTRICITY.

Please tell me in your answers something about static electricity. I have been having trouble with it. What is it? Why is it? And above all, how can I get rid of it?—M. R. Montreal.

"Static" is a term used usually to indicate a charge of electricity generated by friction. Static charge, rather than static electricity, is a proper form of words, since all electricity, however generated and however manifested, is believed to be the same in nature.

Friction between two surfaces properly related, as, for instance, between wool and glass, produces electricity which seems to gather upon the surfaces and to remain upon the surfaces until an opportunity is given for it to spread itself upon additional surfaces, or to dissipate itself in the air. When such a charge is allowed to accumulate the electric tension sometimes becomes very high

and the discharge occurs in the form of sparks, frequently of such size as to be luminous, and in case the spark happens to jump to the observer's person, it is painful as well.

Where both of the frictional surfaces are of electrically conducting material, and are connected at points other than the points of friction, the discharge of the electricity of friction occurs steadily, as rapidly as generated, and does not accumulate as a charge. Only when the two surfaces are insulated from each other does the charge accumulate to such an extent as to cause annoying sparks. Getting rid of the static charge, therefore, becomes a question of how to detect which moving or frictional surfaces are generating the electricity and of providing a path for the charge to flow away quietly or in small sparks before it can accumulate sufficiently to discharge in a large spark.

The simplest method of subduing the static charges and avoiding sparks of any appreciable size, is to connect to the earth all parts of everything showing any static charge. If the motion head shows the static charge, connect the main framework by a copper wire or an iron wire to a gas pipe or water pipe. If any part of the structure is not in metallic connection with the body of the machine, run a wire to the isolated part also and connect to your ground wire which leads to the gas or water pipe; particularly see that the film gate is provided with a metallic path to earth.

If your trouble has been with annoying discharges in and around the projecting devices, the precaution of grounding all of the parts should effect a complete and permanent cure.

If you have been having trouble with static discharges in a motion picture camera, in which the static sparks have left their imprint on the sensitive film, making a visible record which shows not only in the negative but in the finished print, then your problem is a deeper one.

In the projecting machine it is necessary only to reduce the sparks to such small size that they will not be painful or otherwise annoying. In the camera it is necessary to reduce them to such small size that their effect can not be noticed upon the sensitive film when developed.

The problem of eliminating static electricity and static sparks from the motion picture camera has not been solved as yet to the complete satisfaction of all and for successful operation by everybody; the work of our best producers shows the effects of the static charge upon the screen at times. If anyone has succeeded in subduing it completely the method is still held secret. A few observations, however, may not be out of place.

In the motion picture camera even the smallest of sparks seem to be able to affect the sensitive film, showing their fog and their lightning-like lines upon the negative and print. This suggests that static charges be avoided if possible, avoiding static sparks altogether by preventing the generation of the electricity in the first place, rather than by permitting it to be generated and then trying to reduce the size of the sparks to a minimum.

Static discharges are most noticeable and most annoying in dry, cool weather, particularly in frosty weather. This suggests that the interior of the motion picture camera be kept not only moist, but also warm, both, of course, within the limits of keeping the film safely in proper condition for use.

Static charge has been noticed resulting from merely unrolling a strip of film in a dry, cool atmosphere. This suggests that the film itself should be preserved for use

with a proper degree of moisture contained in its structure and that it should be handled at all times in an atmosphere of proper warmth if static charge is to be avoided entirely.

Static charges frequently are traceable directly to friction between certain parts of the apparatus or to friction between the film strip and certain parts of the apparatus. This suggests that such friction be looked for and be obviated, if possible, or that the parts thus concerned be made of metal, offering conducting metal surfaces rather than insulating surfaces, which are more likely to hold an objectionable static charge.

Raw film has been found fogged by static discharges when it came from the perforating machine. This suggests that the precautions taken for the camera should be taken also for the perforating machine, and that the atmospheric conditions of the perforating room be cared for also, in accordance with the general plan for preventing the generation of electricity.

When, however, as sometimes happens, the raw film is received from the manufacturer with the record of static discharges already upon its sensitive surface, the precautions of the user of the film can avail but little.

GETTING A SQUARE PICTURE.

Is it possible for me to obtain a square picture on my curtain when I have my projecting machine near the ceiling of the theater? It seems difficult to get a picture which is not larger at the bottom than it is at the top of the curtain.—M. H. O., New Jersey.

Your trouble is known as the "keystone" picture. Really, the picture is an inverted keystone, if the projecting machine is in line with the center of the picture, but is higher than the center point. When, as sometimes happens, the projecting machine is not only above the height of the center of the picture upon the screen, but also is at one side of the center line, then the shape of the picture becomes still more distorted.

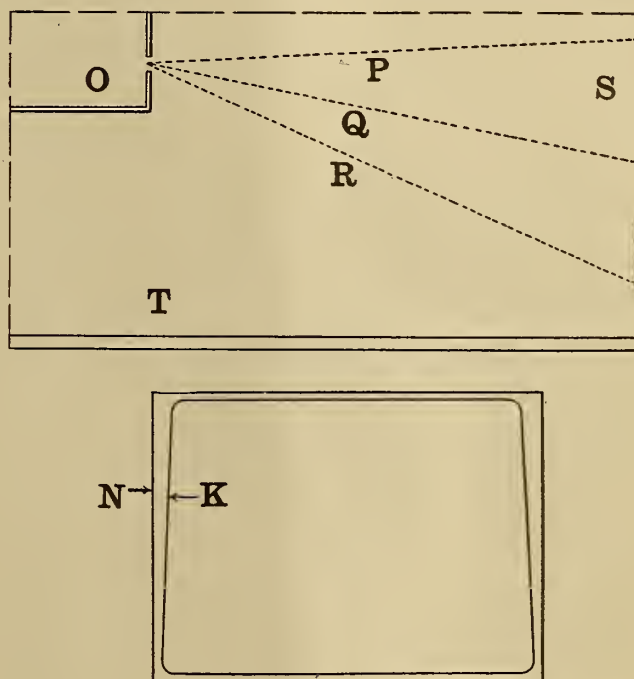
Two drawings accompany this reply, the larger of them showing in diagram the course of the rays of light between the operating room and the screen, and the smaller showing the shape of the screen and the shape of the resulting picture, when the projecting machine is too high.

In the drawings the letter *T* indicates the floor of the theater where the audience sits. The letter *O* represents not merely the projecting machine, but the operating room, built above the floor, indeed near the ceiling of the theater. From the projection window of this operating room the rays of light, shown by dotted lines lettered *P*, *Q* and *R*, are thrown in spreading form to the screen, lettered *S*, which usually is flat against the distant wall, at the back end of the room. The distance from the window of the operating room, *O*, to the bottom edge of the screen, *S*, is greater than the distance to the top edge of the screen, as is shown by the line *R* being longer than the line *P*. The rays of light from the projecting room, *O*, having a farther travel, also have a wider spread, and thus make the bottom dimension of the picture on the screen longer than the top dimension. This is shown in the smaller drawing, in which the outer line, *N*, represents the edges of the rectangular screen and the inner line, *K*, represents the shape of the keystone picture produced by the conditions of the larger drawing. The distortion shown by the line *K* is very modest compared with the actual shapes of some keystone and other shapes of pictures actually put upon the screens of some carelessly constructed and carelessly operated theaters.

Three remedies will be given for the keystone picture, aside from the possibility of rebuilding the theater or the operating room, to bring the projecting machine in line with the center of the screen.

First, the lens may be shifted a little below the center of the film window, or, which amounts to the same thing and is more feasible with some types of projecting machines, the film window may be adjusted to be a little above the central axis of the lens. By this the lens will be brought nearer to the horizontal line and the image upon the film will be above the axis of the lens and more nearly parallel to the screen. The greater distance from the foot of the picture on the screen (bottom of screen) to the front of the lens will be to some extent offset by the greater distance from the foot of the image in the film (top of film window) to the back of the lens, and the keystone effect will be corrected to some extent. The lens must possess fairly good covering power when thus adjusted, or the bottom part of the picture upon the screen will not be fully illuminated.

Second, the screen may be set at an angle, bringing the bottom of the screen nearer to the front than the top,



"Keystone" Projection and Its Reason.

so that the dotted line, *R*, in the larger diagram accompanying will be made shorter without making the dotted line, *P*, any longer. This will make the bottom of the picture correspondingly shorter and will do much toward correcting the keystone effect. Where a drop curtain is employed this method of correction is not feasible, and it is further objectionable in that it brings the bottom of the screen closer to the spectators in the theater and gives them a distorted view of the screen. Further, it is likely to attract their attention and to cause them to ask questions which bring out a discussion of the defect in the picture, whereas if the screen had not been set at an angle they might never have noticed the distortion.

Third, the shape of the film window may be changed. The requirement for the correction of the keystone picture is that the distance across the foot of the picture be made smaller. This can be done by making the distance across the foot (or top edge) of the film window smaller.

Cut a sheet-metal shield to cover the film window of the projecting machine, then cut in that shield a window about one inch by three-quarters of an inch, but of the exact shape of the distorted picture upon your screen. The top of the film window shield will be at the foot of the image in the film and will be narrower than the bottom of the film window shield. This narrows the foot of the picture at the film window, and consequently will narrow the foot of the picture on the screen. The shield makes the film window narrower at the foot of the picture, and then the distortion due to the inclination of the beam of light makes the picture wider at the foot. If the proportions are correctly laid out the picture will be brought back to an exactly straight picture upon the screen, having the sides perpendicular and the top and bottom lines level.

In like manner, a shield may be cut and mounted for the lantern slide holder to straighten up the song slides.

PATENTS AND LICENSES.

Will you kindly give me information as to how I can secure a producing camera? I wrote the Edison people, but they refuse to allow me in the game. How do you become "licensed"? Are there any independent manufacturers of moving picture cameras? I assisted in that work a number of years ago. I am in a country here where there are possibilities of wonderful scenic stuff and real "round up" pictures.—B. J. E., Colorado.

A "license" is a permission granted under a patent.

Patents claimed to cover and control completely all practical types of cameras for making moving pictures are owned or controlled by the Motion Picture Patents Company, which is affiliated with the community of interests sometimes referred to as "the trust." The validity of those patents, the scope of the patents and their valid claims, and the truth and strength of the statements of the owners of the patents will not be discussed in detail here in answer to your questions. Let it be assumed that the patents exist, that they dominate the art of making moving pictures, and that they are owned or controlled as stated.

These patents are personal property. Whatever rights or privileges are granted by the United States government by the issuance of the patents belong to the owners of the patents to use as they may see fit, even to letting them lie idle if so desired. It becomes therefore purely the personal option of the owners of the controlling patents whether any motion pictures at all shall be made or sold within the boundaries of the United States, and if any at all, then it is their personal option by whom such manufacture shall be done, and by whom the manufactured pictures shall be sold, if sold at all.

In reading further this answer to your questions, bear in mind constantly that the exclusive right to operate a motion picture camera or to manufacture a piece of motion picture film is the private property of the owners of the patents and may be withheld from all except as they wish, and that they are beyond the reach of any power of compulsion to yield their rights to any individual where they choose to withhold them.

It is the expressed desire of the Motion Picture Patents Company to earn the money of the people of the United States by presenting before them for their amusement and instruction such motion pictures as will promote the pleasure of the patrons, the growth of the art, and the stability of the industry. To this end, they have caused (or permitted) certain motion picture factories to be built and equipped with machinery adapted for

making moving pictures under the exclusive rights granted by their patents. The form of written permission in which the owner of the patents states that they will permit one of these factories to operate under the exclusive rights of the patents is called a "license," and the license carries with it the right to buy or build the cameras and to make the pictures.

To secure a producing camera, therefore, and to become "licensed," it is necessary to convince the owners of the patents that you are or propose to be in position to make pictures acceptable to them and of value to them in their efforts to promote the welfare of the general industry. Even then it is wholly within the power of the owners of the patents to refuse to grant you the license, and if they so decide, you have no recourse whatever from their decision. Their patents and their patent rights are private property.

Perhaps it would be possible for you to secure the use of a "licensed" camera without securing a "license" for yourself by corresponding with the licensees or factories of the owners of the patents, and acting as their agent or employe. If you can show skill and an opportunity to make desirable negatives, it would seem that any manufacturer should be anxious to send you a camera and a supply of raw film for exposure, to be returned to his factory for development and for the manufacture of the picture prints from it. Names and addresses of licensed factories will be furnished to you by THE NICKELODEON'S editors upon request.

Answering now your question, "Are there any independent manufacturers of motion picture cameras?" it may be stated that there are. Names and addresses of some of them will be furnished to you by THE NICKELODEON'S editors upon request. These manufacturers will sell cameras which are guaranteed to you under either or both of two guaranties: First, that the patents owned by "the trust" are invalid, or that certain claims which seem to read against the camera offered for sale are invalid, and that therefore there is no infringement. Second, that even granting the validity of all of the "trust" patents, the camera offered to you is such in construction as not to infringe any of the claims of those patents. In such a purchase you must estimate for yourself the risk taken, and the danger of trouble caused by the owners of patents which it may be claimed are being infringed.

Pictures at Omaha Corn Show

An entirely new set of moving pictures, more attractive even than those of last year, will be a feature of this year's corn show at Omaha, Nebraska. Among others these will include:

Studies in plant breeding, for which arrangements have been made with Assistant Secretary of Agriculture Hay, who has charge of the plant-breeding division of the department; irrigation and harvest scenes, to be furnished by the reclamation service bureau; scenes in Union Pacific territory, including a large number of Nebraska farm pictures; Ames College and boosters' trip scenes, to be put on specially for Iowa day; a number of big implement factory pictures.

Naughty Boys

Item from the Valentine, Nebraska, *Democrat*:

"Mrs. Church has been greatly annoyed the past week by boys locking her moving picture audience in with a padlock and throwing eggs through windows."

Dictionary of Optics for Operators

By Louis G. Avery

ABERRATION.—Inability of a lens to *focus* all the rays of light passing through to a single point. *Chromatic aberration* is the tendency of a lens to bring colored rays to different *foci*, the blue rays forming a shorter focus than the red. *Spherical aberration* is the tendency of a lens to bring its *marginal rays* to a shorter focus than those through its center.

ABSORPTION.—The action by which a so-called *color* absorbs all light save that of its own color. For example: a red object is red because it absorbs all colors in the *spectrum* but red, which it reflects if *opaque*, or transmits if *transparent*.

ACHROMATIC.—Colorless. A lens is said to be achromatic when it has been corrected for *chromatic aberration*.

ACTINIC.—Of chemical power. Actinic rays of light are those which act most strongly on a photographic emulsion. They are the rays of shortest *wave-length* at the blue-violet end of the spectrum.

ANGLE.—The amount of divergence or spread in the rays of light projected through a lens.

APERTURE.—The opening in a *stop* or *diaphragm*.

APLANATIC FOCUS.—See *Focus*.

ARC LIGHT.—See *Lamp*.

AXIS.—An imaginary line through the center of a lens or group of lenses, corresponding to the path taken by a ray of light.

BARREL DISTORTION.—See *Distortion*.

ALUM CELL.—A small cell or tank with flat glass sides, containing a clear solution of alum in water. It has the property of absorbing most of the heat-rays while transmitting the light, and is used in projecting work to protect special slides from the heat of the radiant.

AMPLIFIER.—A special lens used with the *projection microscope* for increasing the image without changing the microscope lens.

BI-UNIAL.—A double lantern.

BLACK.—Absence of all light. A black object absorbs light rays of any color.

BLUE.—A color effect produced by a certain comparatively short wave-length of light.

CALCIUM LIGHT.—See *Lamp*.

CALORESCENCE.—The changing of heat rays into light rays. Making visible the *infra-red* rays.

CELL.—Any small compartment made to contain a lens, a solution, a specimen, etc.

CELL, ALUM.—See *Alum Cell*.

CENTERING.—Adjusting the light, or radiant, in the center or axis of the lenses.

CHROMATROPE.—A mechanical slide in which two colored geometrical designs are rotated in opposite directions by hand while being projected on a screen.

CHROMATIC.—Showing color.

CHROMATIC ABERRATION.—See *Aberration*.

COLOR.—The effect of or sensation produced by light rays of certain definite wave-lengths.

COLORS, COMPLEMENTARY.—Any two colors which, when combined, form white light. For example. Blue and yellow are complementary colors. Red and green are complementary colors.

COLORS, COMPOSITE.—Colors produced by combining other colors.

COMPOUND LENS.—See *Lens*.

CONCAVE LENS.—See *Lens*.

CONDENSER.—The large lens which condenses the rays of the light from the radiant and directs them through the focusing lens.

CONJUGATE FOCUS.—See *Focus*.

CONVERGING RAYS.—Rays of light which tend to approach a common center or focus.

CONVEX LENS.—See *Lens*.

CORRECTION.—The elimination of chromatic and spherical aberration by the use of compound lenses, arranged to correct each other's faults.

CURTAIN SLIDE.—See *Slide*.

DEFINITION.—Distinctness and clearness of the image projected on a screen.

DEW.—The haze of moisture which gathers on cold glass, such as a slide, in a warm room.

DIAPHRAGM.—A plate with a circular opening in it, used in connection with a lens for cutting off the marginal rays.

DIAPHRAGM, IRIS.—A diaphragm whose opening is adjustable for size. So called because of its resemblance to the iris of the eye.

DIFFRACTION.—The deflection and decomposition of light when it passes through narrow slits, causing the appearance of fringes of color.

DIFFUSION.—The scattering of light rays by reflection or refraction in all directions.

DIORAMA.—A picture projected in such a way, with the mechanical help of special slides, that effects of fire, storm, sunset, etc., are produced.

DISC.—The circle of light projected on a screen by a radiant and set of lenses.

DISPERSION.—The separation of a ray of light into its different colors through their different *refrangibilities*.

DISSOLVING VIEW.—The effect of one projected picture imperceptibly melting into another on the screen. Made by cutting off the light from one picture while increasing it at the other.

DISTORTION.—The twisting or deforming of the image on the screen through fault in the lens. *Barrel distortion* is the bulging out of the side lines of the image toward the edges of the screen, caused by uncorrected single lens. *Hour-glass distortion* is the bending in of the side lines of the image toward the center, caused by over-correcting the lens.

DIVERGING RAYS.—Rays of light which tend to separate or spread as from a projecting lens to a screen.

ELECTRIC LIGHT.—See *Lamp*.

FIELD.—The space of view covered by an optical instrument. The *disc* of projection.

FLASH SHUTTER.—A quick acting shutter for use in lantern work for quick effects, as explosions, etc.

FLATTENING.—The *correction* of a lens for *barrel distortion*.

FLUORESCENCE.—Making visible the *ultra-violet* rays. The property which some bodies have of reflecting rays of light different in color from the apparent color of the material itself.

FOCI.—The plural of *Focus*.

FOCUS.—The common meeting point of rays of light converged by a lens or concave mirror. *Aplanatic Focus* is the point from which diverging rays pass a lens without spherical aberration, the lens having two or more parts of different focus. *Conjugate Focus* is the focus of a lens receiving diverging rays, as from an artificial light. *Principal Focus* is the focus for rays which are practically parallel, as from the sun.

FOCUSING LENS.—The adjustable objective lens of a lantern or projecting machine.

FRAUNHOFER'S LINES.—The dark absorption lines which appear in a *spectrum*.

GAS LIGHT.—See *Lamp*.

GHOST.—A false image formed by the reflection of light from the surfaces of lenses.

GREEN.—A color effect near the center of the spectrum, between the blue and the yellow.

HOURLASS DISTORTION.—See *Distortion*.

IMAGE.—The picture or reproduction formed on a screen by projection.

IMMERSION LENS.—See *Lens*.

INCANDESCENCE.—White heat. The radiation of light rays by a heated body.

INCANDESCENT LIGHT.—See *Lamp*.

INCIDENCE.—The direction in which a ray of light falls on a body.

INDIGO.—A color effect of a shorter wave-length than blue, yet longer than violet.

INFRA-RED.—Those rays which are of a longer wave-length or lower rate of vibration than red, and are invisible to the eye.

INTERFERENCE.—The mutual influence of two streams of light of different wave-lengths which interfere with each other and produce darkness.

INVISIBLE SPECTRUM.—That part of the spectrum which lies beyond the red and the violet, and whose rays are of too low or too high a vibration to affect the eye. See *Infra-Red* and *Ultra-Violet*.

IRIDESCENCE.—The property of reflecting separately the colors of white light, giving a shimmering rainbow effect.

IRIS DIAPHRAGM.—See *Diaphragm*.

KALEIDOSCOPE.—Shifting fragments of colored glass arranged

with mirrors to produce an endless number of colored geometrical designs seen by transmitted light.

LAMP—The *radiant*, or luminant, used in projection work. *Arc Lamp*, the brilliant luminous point between slightly separated carbon terminals in an electric circuit; the best and most popular *radiant*. *Calcium Lamp*, a cylinder of lime heated to incandescence by a burning jet of hydrogen and oxygen gases. *Gas Lamp*, a large gas burner used in projecting for schools and private exhibitions. *Incandescent Lamp*, an electric lamp depending on the white heat of an electrical conducting filament for its light; in its larger candle-powers it has been used for small projections. *Oil Lamp*, a large two, three or four wick oil burner for limited projection.

LENS—A glass body formed with symmetrically curved surfaces, to change the direction of rays of light passed through it. *Compound Lens* is made up of two or more lenses. *Concave Lens* has a hollow curved surface, and diverges rays of light. *Convex Lens* has an outward-curved surface, and converges rays of light to a focus. *Double-Concave Lens* has both sides concave. *Double Convex Lens* has both sides convex. *Single* or *Plano-Concave* or *Convex Lens* has one side flat. *Concavo-Convex Lens* has one side concave and the other convex; if the concave is greater, it is *diverging*; if the convex is greater it is *converging*. *Immersion Lens* is a form of microscope lens immersed in water or oil to gain sharpness. *Meniscus Lens* is a *concavo-convex lens*—see above. *Objective Lens*, see *Objective Condenser Lens*, see *Condenser*. *Focusing Lens*, see *Focusing*.

LINE, FRAUNHOFER'S—See *Fraunhofer's Lines*.

LINE, SPECTRUM—See *Fraunhofer's Lines*.

LUMINOUS—Radiant, giving off rays of light.

MARGINAL RAYS—The rays of light which pass through the margin or edge of a lens, and which are usually imperfectly focused.

MECHANICAL SLIDE—See *Slide*.

MENISCUS—A *concavo-convex* lens. See under *Lens*.

MICROSCOPIC PROJECTION—The projection of minute objects and microscope slides for study purposes.

MIRAGE—An effect produced when rays of light are deflected or distorted by waves of heated air.

MIRROR—A surface which reflects rays of light without *diffusion*. *Concave Mirror* is a hollow reflecting surface, which converges rays of light to a focus. *Convex Mirror* is a rounded reflecting surface, which diverges rays of light.

MONOCHROMATIC—All of one color.

NERNST LAMP—See *Lamp*.

OBJECTIVE—The lens directly employed in projection. The lens or combination of lenses from which the diverging rays are projected on the screen.

OIL LAMP—See *Lamp*.

OPAQUE—Impervious to light. Not transparent.

OPAQUE LANTERN—A lantern for the projection of opaque slides or pictures, such as drawings, photographs, etc. It operates by reflection.

OPHIDIOSCOPE—A tube with one end covered by a flexible diaphragm bearing a small mirror, used for exhibiting sound phenomena on a screen.

OPTICAL FRONT—The front of a lantern bearing all the lenses for projection.

ORANGE—The color effect produced by rays of light of a wave length midway between the yellow and the red.

ORTHOCHROMATIC—Of correct color value. Used in connection with photographic emulsion, as indicating special sensitiveness to all colors, irrespective of their actinic value.

PANORAMIC SLIDE—See *Slide*.

PARALLEL RAYS—Rays of light which neither converge nor diverge.

PENCIL—A small beam of parallel rays of light.

PERSISTENCE OF VISION—The action of the retina of the eye in retaining an impression for an appreciable fraction of a second. It is this phenomenon upon which the success of moving pictures is based, the eye retaining each picture until the next comes into view.

PHOSPHORESCENCE—The property of certain chemical bodies of giving off rays of light after having been exposed to the influence of strong light.

PHOTOCROMOSCOPE—An instrument for the projection of colored pictures through three plates of primary colors.

PHOTOMETER—A device for measuring candle-power of illuminants by comparing them with a standard candle flame.

PINHOLE LENS—A very small hole in a thin opaque plate acts as a lens, and will project an image. It is impracticable, however, because the amount of light admitted is very small.

PHONEIDIOSCOPE—An instrument for the projection of thin films, such as soap-films, under the influence of vibration.

POLARIZED LIGHT—Light is considered to be a combination of two kinds of vibration at right angles to each other. A ray of light is polarized when the two vibrations are twisted so that they lie in the same plane.

POWER—The degree of magnification of a lens.

PRINCIPAL FOCUS—See *Focus*.

PRISM—A triangular piece of glass which refracts different colored rays of light in different degree, thereby being able to separate white light into its component colors and form a spectrum.

PROJECTION—The science of reproducing on a screen in enlarged form any prepared picture or object by the aid of diverging rays of light directed by a lens or lenses.

RADIANT—A name applied to the illuminant or source of light used in projection work. Light-giving.

RAY, CONVERGING—See *Converging Rays*.

RAY, DIVERGING—See *Diverging Rays*.

RED—A color effect produced by light rays of the lowest vibration or greatest wave-length which will act upon the eye.

REFLECTION—The return of light rays from a surface upon which they are directed.

REFLECTOR—A mirror. Usually a concave mirror used to concentrate the rays of light from a radiant.

REFRACTION—The change in direction of a light ray when it enters obliquely a medium of different density.

REFRANGIBILITY—The quality of being refractible. See *Refraction*.

REGISTER—The projection of two slides or two beams of light so that they coincide on the screen.

RETINA—That part of the eye which corresponds to the screen, upon which the lens casts its image.

SCATTERED RAYS—See *Diffusion*.

SCREEN—The white wall or background upon which the image is thrown by projection, properly of some opaque substance.

SIGHT-HOLE—A small hole in a lantern through which the lamp or radiant may be inspected at any time.

SLIDE—A transparent plate bearing a picture, diagram, etc., which is inserted in the stage of the lantern for projection on a screen. *Advertising Slide*, a slide bearing reading matter and pictures exploiting an industry or business, the exhibition of which is paid for by the advertiser. *Announcement Slide*, a slide bearing reading matter informing the spectator of passing or coming events. *Curtain Slide*, a slide whose image imitates a theater curtain, used before and after a show, etc. *Mechanical Slide*, a slide of two or more parts, the manipulation of which produces various magical and illusory effects. *Panoramic Slide*, a long landscape slide which may be moved slowly through the carrier.

SPECTRUM—The band of colors into which white light is divided by a prism, comprising violet, indigo, blue, green, yellow, orange and red, shaded from one to another.

SPHERICAL ABERRATION—See *Aberration*.

STAGE—The part of a lantern where the slide carrier is inserted.

STEREOPTICON—A double lantern for projecting and registering a pair of stereoscopic pictures upon a screen.

STOP—See *Diaphragm*.

STRIAE—The concentric rings or slight corrugations which appear on the surface of a poor grade of condenser lens. They are not a serious fault, however, unless excessive.

STROBOSCOPE—A simple device to illustrate persistence of vision, producing a moving picture effect in simplified form.

THROW—The length of projection in a given place. The distance from the lens to the screen.

TINTER—A lantern attachment of colored glasses for giving a monochrome tint to the image and screen.

TRI-UNIAL—A triple lantern.

ULTRA-VIOLET—Those rays which are of a shorter wave-length or higher rate of vibration than violet, and are invisible to the eye.

VERTICAL PROJECTION—Projection with a vertical beam of light to show objects which must be arranged on a horizontal stage. Used in scientific work.

VIOLET—A color effect produced by light rays of the highest vibration or smallest wave-length which will act upon the eye.

WAVE-LENGTH—The space considered to be occupied by a complete wave or vibration of light.

WHITE—Combining all the colors of the spectrum. A composition of all visible wave-lengths of light. A white body reflects all colors of light.

YELLOW—A color effect whose vibration or wave-length is between those of orange and green.

A New Process of Coloring Films

By David S. Hulfish

THE colored film has the most interest of them all. The high art films, the comic films, the instructive industrial films, and the beautiful travel films with their revelations of scenery heretofore hidden to all of us but the moneyed traveler, all of them lose interest to the average patron of the nickel theater when compared with a "colored" film. The audience literally "sits up and takes notice" when the first scene of a colored picture film flashes upon the screen. The little theater in the residence district has but to advertise upon his billboard, "Colored Film Tonight," to increase his door receipts. Every patron wishes there were more of them, and wonders how the coloring is done.

The coloring of films by hand is an expensive and altogether rather an unsatisfactory process; the coloring of films by machinery has been kept from the knowledge of the general public; these two facts together have kept the number of colored pictures down to a pretty small supply. The production by an inventor residing in Paris, France, of a machine for coloring long strips of moving picture film may tend to increase the supply of colored pictures which will be offered to the public, and the issuance of a patent to him will enable the public to gain some little knowledge of the methods employed in the work of coloring films by machinery.

The patent is illustrated by a drawing which shows the principle of the machine for coloring the films. The drawing is reproduced in the illustration accompanying this article. In addition to the structural parts of the machine, and the film to be colored, the drawing has upon it a number of labels, or numerals, indicating the different parts of the machine, and the film, etc., so that the different parts may be pointed out by number.

The principle of coloring is that of stenciling the color upon the film. The method of making the stencil is not revealed in the patent. It seems sufficient for the inventor to say that he uses a stencil, and to leave it to the imagination of the reader to produce the stencil. One of the requirements of the machine, therefore, is a stencil strip, which shall be as long as the strip of picture film, and which shall have cut in it holes corresponding to the parts of each of the little pictures which are to receive a coloring of one color of ink or dye. If the film is to have several colors, as usually is the case with a good hand-colored film, it seems necessary to have several stencil strips, one for each of the colors, and to use them one after another, until all of the colors have been put upon the film, one at a time.

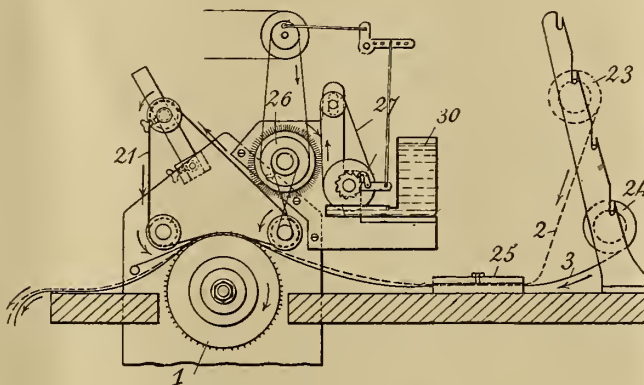
Having the stencil and the film to be colored, each in a roll, the roll of stencil is placed in the machine at 23 and the roll of film to be colored is placed at 24. The ends then are taken through the guide blocks 25, the stencil band being shown by the dotted line 2 and the

film to be colored being shown by the solid line 3. These are passed then together over the large roller or drum 1. Just above this drum there is a short endless band or ribbon 21. This, the inventor tells us, should be of velvet, so that it offers a soft brushlike surface which is well suited to pass through the holes in the stencil band and touch the film to be colored, which lies just underneath. The band 21, which is really an ink brush, runs over three rollers, and runs in a direction opposite to the direction of the film and stencil band, the directions of the movement of the parts being shown by the arrows close to the different bands; thus there is a considerable brushing effect between the inking band and the film to be colored wherever a hole in the stencil band permits the brush-band 21 to get through to touch the film. This charges the film with ink or dye, coloring it in every spot where color is desired, that is to say, everywhere that a hole has been made in making the stencil band 2.

The supply of ink is taken from the tank 30 and is carried first upon a short belt 27; it is taken from the belt 27 and put upon the inking ribbon 21 by the revolving brush 26. The whole device is driven by a belt, and runs continuously, the teeth upon the drum 1 keeping the stencil band and the film to be colored traveling constantly at the same speed identically, and keeping them always in register.

The coloring of a picture film always increases its popularity with the theater patrons, and this machine which offers promise of an increased number of colored

pictures for our theaters in the future should be welcomed as a decided step in advance, and as a very acceptable addition to the moving picture industry.



New Machine for Coloring Films.

Will Test Pictures

At a recent meeting of the directors of the Film Exhibitors' Association of Ohio, it was decided to hold the next regular meeting of the organization at Cedar Point, Sandusky, July 14 to 18. The organization, which was only recently organized in Columbus, has been enlarged considerably by the addition of new members from all over the state.

Chief among the items of business which will be taken up by the convention at Cedar Point will be the exhibition of films in a specially constructed hall, by both the Motion Picture Patents Company and the independent film manufacturers. The purpose of the exhibition will be to show the delegates to the convention the merits of the rival films. The Michigan Film Exhibitors' Association also will meet at Cedar Point at the same time, and the two organizations will be affiliated. A national association may eventually be formed.

A Sane Press Editorial

In proof of the fact that not all the daily papers of the country are bent on the persecution of the moving picture exhibitor, and that some newspaper editors are willing to print their appreciation of struggles for the uplift of the business, the following editorial from the Scranton, Pennsylvania, *Tribune* is given in full:

Are cheap picture shows bad? Not necessarily so and the cry that is being raised against them should be qualified.

At the Methodist conference now being held in Philadelphia, cheap vaudeville and moving picture shows were scathingly condemned as utterly bad and the modest sum of \$50,000 was asked to provide recreative parlors as a counter attraction to the low priced places of amusement in the "tenderloin" district of the Quaker City.

Fifty thousand spent in that direction would be pretty apt to be wasted, as the counter attractions provided by religious organizations under the management of hard visaged, straight laced females are pretty apt to be more of a bore than a joy to those who frequent them, and if you could get the truth out of those who do put in an attendance, it would be found that there was another motive besides happy hours and Christian influences.

We do not believe that the moving picture shows and vaudeville theaters are wholly bad. In fact, we feel that they are capable of doing a world of good for the masses who seek recreation and a hearty laugh after a long day's labor.

In the first place, they are the strongest counter attraction that the saloon has ever had and millions of dollars go into their proprietor's pockets every year that would otherwise flow into the tills of saloon keepers.

In the next place, while there are pictures that depict crimes and wrongdoing, just as there are books and plays that do the same thing, they are not in the majority by any means and there are many houses where pictures of this sort will not be accepted for exhibition.

It is pretty hard to find perfection in anything in this world. Even the church can not present it to us, for, as we all know, there are black sheep in plenty among those who would fain be labeled as saints. Take the professional choir singers, for example, who would just as soon sing in a Chinese heathen temple as a Christian church, if the price was bigger.

Or, take the ministers who fall from grace and disgrace their calling. It would be the easiest thing in the world to attack the church because these things exist if one cared to take the black sheep as a sample of the whole. Such a course would be unjust, however, and every fair-minded person would cry out against it. Let the church critics of the pleasure of the poor deal as charitably with them as they would have the people deal with the faults and frailties of the church and wholesale condemnation will cease.

And it is not such an easy matter to corrupt the morals of the rising generation as the ladies who put up the fight against the moving picture shows in the Philadelphia conference imagine. If they don't believe this statement let them get the confidence of some of their Sunday school pupils and have a heart to heart talk with them. When they get through, they'll discover that they did not learn it all in the moving picture shows by any means.

A few years ago the show bills were attacked as a menace to the young because they depicted female figures in short skirts, etc. A glance over the fashion journals and the fashion pages in some of the Sunday newspapers will show pictures that are a thousand times more suggestive than anything that the most daring burlesque showman ever dreamed of and yet these things are to be found on the tables of the best families in the country.

To sum up the whole matter, it may be said that there will be fault finders, critics, hypocrites, well meaning foolish people who want the people in the world to conform to their ideas, and every other variety of humanity that the world can think of. The showmen see as much to complain of in the narrow minded church worker as the church worker sees cause for complaint in the showman, and if there was a little more of the spirit of toleration on each side, it might be better for both.

To those who are inclined to see evil in everything that does not quite suit their fancy, the Bible can be construed into a book that is dangerously immoral in parts with just as much reason as the church folk find for complaint about the cheap shows and the old adage about the people who live in glass houses seems to be quite applicable.

Y. M. C. A. Services in Picture Theater

The Atlanta, Georgia, Y. M. C. A. has started giving its Sunday services in a picture theater, choosing the Elite, for the weekly religious services. It will be a novelty, but the central location and the attraction of an electric piano playing religious music before the theater is expected to draw hundreds who would not go to the Young Men's Christian Association building.

Through the courtesy of George Crater, manager and proprietor of the Elite, the use of the building has been tendered to the Y. M. C. A. free of charge, with orchestra and soloists. Arthur Barr, the baritone of the Elite, will sing often at the Sunday meetings.

The Elite has been newly renovated and remodeled under the direction of Manager Crater. A great exhaust fan, the largest in the city, has been installed to pump the old air out and draw new atmosphere in, and consequently the Elite is never close, no matter how large the crowd.

Theaters Wanted in Africa

An American consul in Africa reports that up to the present time there have been no theaters or other public places of amusement in his district and the only diversions of this nature have been the occasional visits of traveling circuses. Some weeks ago a cinematograph was brought in, and it has been doing such a thriving business that two and possibly three other theaters of this character will be established at once by local business men. The consul states that in his opinion films of characteristic American subjects would be very popular in that region and forwards the names of parties with whom firms in the United States should take up correspondence regarding this matter. These names are on file at the Bureau of Manufacturers, Washington, D. C., file No. 3366.

Blow for Tent Shows

The law department of the city of Chicago, Illinois, has issued an opinion that practically means the elimination of moving picture shows in tents. That variety of show has become frequent with the advent of summer and the owners of the traveling machines have insisted that they should pay no more than a circus permit—\$2 a day. The corporation counsel's office finds that they can be compelled to pay \$10 a day, and further, that they cannot be brought within the regulations of the building department concerning moving picture theaters.

Damages for Injury to Films

Robert Miller, of Des Moines, Iowa, has recovered damages of \$115 from J. Miloslawsky, proprietor of a moving picture house in that city, for injury done films which he had rented to Miloslawsky. He sued for \$160, claiming that damage of that amount had been done. The case was tried in Judge Brennan's division of the district court.

A Correction

In the article on "The Making of Celluloid Films," by Earl C. Long, in the May number of *THE NICKELODEON*, the lines describing the two illustrations at the bottom of page 126 should have been transposed. The left-hand cut shows the Nitrating Process Room, and the right-hand the Washing and Storing Room.

Some Facts About Sunday Observance

By K. S. Hover

THAT Justice Blackmar of the Supreme Court in Brooklyn, New York, should have differed with Mayor McClellan on the subject of moving picture shows on Sunday is not surprising, for there is no question upon which a greater diversity of opinion prevails than the matter of the observance of the Sabbath. It has been so for hundreds of years. Law, church and popular sentiment are alike in favor of the idea that one day in the week should be set aside for cessation from toil and labor.

But there is no unity of opinion as to just how this day of relaxation should be spent. Changing custom, equally ephemeral prejudice, contradictory legislation and a disposition on the part of those in authority to insist upon their own particular interpretation of the laws all contribute to confusion. The Archbishop of Canterbury, England, who made many friends in this country during his memorable visit to the United States some three years ago, on being questioned about golf playing on Sunday and on the observance of the Sabbath generally, expressed himself as follows: "Detailed rules to be adopted by Christian men with regard to the observance of Sunday are a matter for their own consciences. Each one is responsible to God for so using the Lord's Day as to fit him best for the working days that follow."

It is a peculiar coincidence that at the time when the chief magistrate of the city of New York was endeavoring to suppress the exhibition of moving picture shows on Sunday King Edward was inaugurating a similar measure in Great Britain. In New York the mayor endeavored to deal with the problem by means of the law, which only permits public entertainments that have obtained from him a "common show license." This power of license has been placed in the hands of the head of the municipal government with the object of securing the observance of a number of precautions indispensable to the safety and to the morality of the audience. Justice Blackmar of the Supreme Court of Brooklyn held that once these licenses have been obtained the mayor has no power to revoke them, except as a penalty in a specific case of violation of the law.

While admitting the absolute right of the mayor to grant or withhold licenses, he denies his power to cancel a license after it has been issued and paid for, except where the management has rendered itself guilty of a statutory infraction. He refuses to recognize the authority of the mayor to put all the Sunday picture shows out of business, the good with the bad, by a sweeping withdrawal of licenses, and declares that the power of the chief magistrate in the matter cannot be exercised arbitrarily.

King Edward has greater jurisdiction in this respect. The measure which he inaugurated is even of a still more sweeping character than that which Mayor McClellan endeavored to carry into effect, and there is no doubt about its arbitrariness. But this arbitrary power is vested in the crown by statute, and the sovereign is free to enforce it, either personally or through the officers of his own household.

The English law is so framed as to vest the entire censorship of the stage in the sovereign, and this censorship extends not merely to the plays themselves, but likewise to the costumes of the actors and actresses, as Miss Fay Templeton found when she appeared at the Gaiety Theatre in London some twenty years ago and was prohibited by the lord chamberlain's department from taking any further part in the performance until she had satisfied the notions of propriety of his representative by adding a scarf to her costume.

While theoretically the authority of the crown in Great Britain is restricted to the plays, or rather to their performance, and that of the mayor of New York is restricted to licensing the buildings in which the shows take place, the power in each instance goes far beyond the letter of the law. For in New York there can be no performance until the house or the hall has been licensed, and in England such premises are equally dependent upon the pleasure of the crown, since they are of no use until the permission has been obtained for the performance.

Availing himself of his prerogatives in this connection, King Edward caused it to be known that no public entertainment could be given in a theater or music hall on Sundays, on Christmas Day, or on Good Friday, "unless under very exceptional circumstances," and then only if the program of that particular performance has been previously submitted to the lord chamberlain's department.

But the action of parliament about fifteen years ago authorizing the secretary of state for the home department to remit the penalties imposed by magistrates for violations of the law in opening places of popular entertainment on Sunday, such as, for instance, the Brighton Aquarium, etc., emboldened the organization of public concerts of sacred music on Sundays. Then followed cinematograph displays of Biblical subjects. The latter, as well as the sacred music, have long given way to much more frivolous and more worldly features; and whereas twenty and thirty years ago every theater and music hall throughout Great Britain was shut on Sundays, latterly they have nearly all been open and doing a rushing business.

The action of the king is said to have been prompted by Queen Alexandra, who is a very religious woman, and by the leading ecclesiastics, not only of the Church of England, but also of other denominations. And since it is not an administrative act of the government, but the exercise of a purely sovereign prerogative which is concerned, the impresarios, managers, and showmen generally who are affected have no legal relief.

Of course, this power is extremely arbitrary and savors of mediaeval despotism, rather than of constitutional government. If, however, it were placed in the hands of a man of narrow mind and puritanical prejudices, it might become an instrument of almost intolerable tyranny. But there is no danger of this kind on the part of Great Britain's genial ruler, who holds that there is no harm in quiet, innocent diversion on the Lord's day, though he defers to the views of the masses of his subjects by keeping away from the race track

on Sunday when abroad. In France and elsewhere on the continent the classic events always take place on the Sabbath, thanks to which he has never seen the Grand Prix run at Paris. He has been known to spend a Sunday afternoon watching his prime ministers play at golf, and does not consider his position as supreme head of the Church of England in the least degree compromised by his indulgence in a quiet game of bridge with the members of his family and household or intimate friends after dinner at Sandringham, Buckingham Palace, or Windsor Castle on Sunday evening.

Queen Victoria, in the same way, was wont to indulge in her favorite game of "patience" on Sundays as on week days, and angrily resented the protest addressed to her by some of the extremely strict Sabbatarian societies in England against her permitting her grandchildren to play lawn tennis and croquet on the lawns at Osborne on Sunday afternoon. She could see no desecration of the Sabbath in such harmless pastimes—her views on the matter being in accord with those expressed by the late Bishop Henry C. Potter, when at the Diocesan Convention of New York, in September, 1905, he reminded those present "how numerous were those wage-earners whose only opportunity of enjoying an afternoon of healthy sport and wholesome recreation was on Sunday."

France owes much of its legislation insisting upon the observance of the Sabbath to King Francis I. He issued a series of ordinances rigorously closing markets and fairs on Sundays, and even forbidding public dances on that day. Although the authorities strove throughout the seventeenth and eighteenth centuries to compel trades people to close their shops and to prevent the populace from partaking of their favorite amusements on the Sabbath, the old edicts and ordinances of King Francis gradually fell into desuetude, and at the Revolution they were swept away altogether.

Napoleon, both as consul and as emperor, was too sagacious to entertain any project of laws which would hinder the millions over which he ruled from going about their business and from indulging in every sort of entertainment on Sunday, knowing full well that the more his subjects were occupied with their business affairs and their pleasures the less time they would have to think or talk about politics. On the return, however, of the Bourbons in 1814 the aristocracy, who were in many respects more Royalist than the restored king himself,

combined with the clergy to re-establish the old Sabbatarian regulations.

After the revolution of 1830 the laws fell into disuse, and although they have been a dead letter ever since, yet they still stand unrepealed. It was because of their strictly religious character that, when a few years ago the Republican government decided upon the institution of a weekly day of rest and of relief from labor it devised altogether new legislation bearing the title of "laws of weekly rest," rather than to recall the old ones into force. Both the government and the champions of these laws are at pains to repudiate all Sabbatarian influence in connection with the affair and insist that it is a piece of purely secular legislation based upon economic instead of religious grounds.

King Alfonso, since his assumption of the reins of sovereignty in Spain, has provided for the observance of Sunday throughout Spain. The royal decree forbids labor of every kind on the Sabbath, and even prohibits the publication and sale of newspapers on that day. All shops and stores have to be closed, bakers must have finished work by seven in the morning and bullfights are not allowed, save in altogether exceptional cases. Theaters are subjected to a similar regulation, the performances being restricted to plays of a particularly high moral and semi-religious character.

In Germany Emperor William and his consort have succeeded in bringing about a more general observance of Sunday than was accorded to the day prior to the present reign. They have contrived to render attendance at church on Sunday morning as fashionable and as popular as it was formerly the reverse. Despite the popular belief in this country as to the laxity of the observance of the Sabbath in Germany, all sorts of laws prevail there, restricting the liberty of the people in the matter.

That the enforcement of these laws is popular, it is foolish to assert. Still, at the same time, public sentiment and religious influence do not admit of their being legislatively repealed. And thus they remain on the statute book, honored in the breach rather than in the observance.

No country, in fact, is altogether without Sabbatarian legislation of some kind or another, and everywhere the same difficulty prevails as to the extent and method of its enforcement.

Two Pretty, Popular and Prosperous Kansas Picture Theatres



The Palm Theater, Leavenworth, Kansas.

The Fern Theater, Leavenworth, Kansas.

New Amusement Patents

By Austin Sherrill

It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

920,263. Film Developing Machine. Ralph L. Burton, Ortonville, Minn., assignor of one-half to Charles E. Chrisman, of same place.

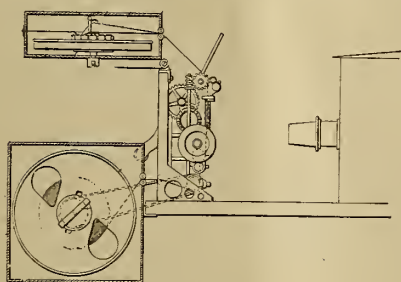
921,135. Amusement Device. A riding device of the merry-go-round type. Louis C. Marble, Columbus, Ohio, assignor to Pleasure Park Specialty Company, Delaware, Ohio.

921,153. Carousel. Isaiah D. Patterson, Dayton, Ohio.

921,273 and 921,274. Fire-Proof Magazine for Picture Films. The metal case has a hinged cover, and has an opening for feeding out the film which is protected by rollers. There is also a chamber within the case which is filled with absorbent material moistened to keep the film properly provided with moisture to maintain flexibility. Thaddeus A. Nolen, Cincinnati, Ohio.

921,416. Amusement Device. A riding device having a passenger car which advances and tips, as well as rotates. August P. Lauster, Paterson, N. J.

921,537. Kinetoscope. The object of the invention is to provide reels which may be attached to any of the standard machines and which will when so attached obviate the necessity of rewinding the film between performances. As the illustration will show, the film is fed from the inner end of the upper reel, which is



921,537.

placed flatwise across the top of the machine, while the take-up reel is quite ordinary in construction except that the reeled-up film has a large center space. The roll of film is taken from the lower reel and placed upon the upper one without rewinding, it being in proper shape for feeding when so changed. Charles B. Gillespie, Ridgeville Corners, Ohio.

921,552 and 921,553. Coin-Controlled Mechanism. Fred Meyer, Burlington, Iowa. Assignor to Dodson Vending Machine Company's Des Moines, Iowa.

921,597. Vending Machine. Albert E. Dieterich, Washington, D. C., assignor of one-half to Fred G. Dieterich, of same place.

921,655. Coin-Operated Vending Machine. Henry Pein, Jersey City, N. J., assignor to United Centadrink Manufacturing Company.

921,763. Coin-Controlled Vending Machine. Joseph L. Weed, Wheaton, Ill.

921,841. Vending Machine. Frank Jendrzewski, Chicago, Ill.

922,052. Pleasure Railway. While the truck is movable along the track, the car body is rotatable upon the truck, and means are provided for moving it as the truck progresses. Andrew G. Sherk, Newark, New Jersey.

922,184. Amusement Device. This is a roller coaster having a car modeled after the form of a horse, giving a hilly horseback ride. Charles F. Peck, Coney Island, N. Y.

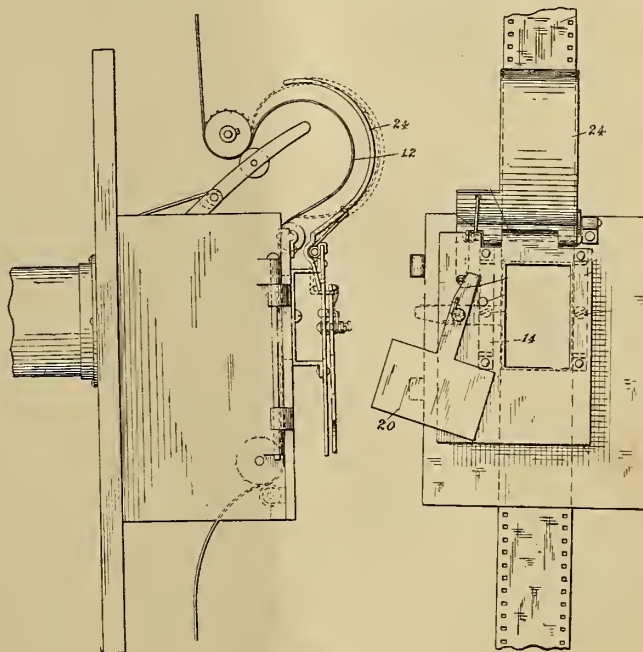
922,302. Kinetograph. The present invention has for its object the elimination of the obscure periods or dark periods between the successive pictures in kinematographic projections, and the giving of a constant and even illumination upon the screen. The means employed for attaining these results consists of arranging the succession of pictures upon two films, and exposing from the two films alternately. To secure the even illumination of the screen, the two shutters are opened and closed in proper unison and relation, that each picture may follow the preceding one with-

out an interval of darkness. Of course, the pictures must be taken by a double camera in the same manner, says the inventor, although it is not seen that such a making of the negative necessarily should follow, and furthermore such a process seems to have positive disadvantages, when the negative is made in the same manner as the projection. Claude Antoine Lumiere, Paris, France.

922,628. Amusement Apparatus. A modification of the phantom swing trick. A chamber has a car suspended therein and means for moving the chamber is provided, as well as means for moving the car. Alfred Pitzer, New York, N. Y.

922,723. Merry-Go-Round. A structural detail patent. Clarence D. Sauve, Denver, Colo.

922,743. Automatic Light Shield for Moving Picture Machines. This device is a safety shutter for moving picture machines which is intended to be of such design that when the film



922,743.

ceases to feed through the film gate the safety shutter will close the film window. With the top sprocket running steadily, the upper feed loop of film will enlarge in case the film sticks in the film gate; the inventor takes advantage of this feature and provides a shutter for the film window, which shutter is held out of the film window by a trigger, the trigger being operated by the enlargement of the upper feed loop of the film in case the film should stick in the gate. In the illustrations, the film window is shown at the figure 14, the safety shutter is labeled 20, the upper film loop is labeled 12 and the trigger arm against which the film pushes is labeled 24. Dallas C. Woodworth, Chicago, Ill., assignor to Carl Laemmle, of same place.

923,087. Merry-Go-Round. A combination of some of the double-whirl features with a merry-go-round. Robert W. Steen, Kansas City, Missouri.

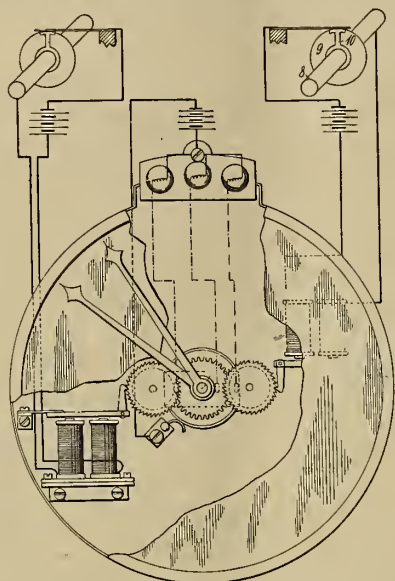
923,245. Coin-Operated Weighing and Vending Machine. Frank R. Chase, Cincinnati, Ohio.

923,334. Amusement Apparatus. A riding device composed of a whirling car mounted upon a truck. Owen M. Connelly and George W. Rudolph, Philadelphia, Pa.

923,432. Machine for Coloring Kinematographic Films. Ernest A. Ivatts, Paris, France, assignor to Compagnie Generale de Phonographies, Cinematographes and Appareils de Precision, Paris, France.

923,489. Amusement Apparatus. A riding device having wheeled cars upon a platform which may be tilted in various directions. Frank S. Chance, Indianapolis, Ind.

923,511. Apparatus for Talking Pictures. The illustration shown herewith shows apparently a clock with two hands. Each of these clock hands is run by an electromagnet, one of the electromagnets being controlled from the picture projecting machine, and the other being controlled from the phonograph. It is necessary that the phonograph run at a regular speed, but the speed of



923,511.

projection may be changed to keep the pictures in pace with the talk. This is done by watching the two hands of the dial and turning the picture machine more slowly if the picture hand gets ahead, or more rapidly if it gets behind. Thus the two hands may be kept together on the dial, and as long as they travel together the pictures and the talk will be in unison. Jules Greenbaum, Berlin, Germany.

Maude Adams Again

The alleged offer of a fortune to Maude Adams by a film manufacturer has brought out some very interesting press articles and editorials. The following, from the Evansville, Indiana, *News*, is typical and illustrates the changing attitude of the press toward the moving picture industry:

Maude Adams has declined an offer of \$50,000 to give a performance of her Joan of Arc for a moving picture firm, to be exhibited all over the country. She does it because she thinks more of her art than of money making. Artistically, she may be right, so far as her own feelings are concerned, but so far as the general public is concerned, and particularly so far as elevating and instructive influences are concerned, she is wrong. It can safely be said that Miss Adams would do more for the education of the masses and to elevate the sum total of appreciation of clean and wholesome dramatic art by one performance before the vitascope than by a thousand on the stage. She would reach millions who would otherwise never see either her or her production. She would be contributing much of educational value to the masses.

The musicians at first took the same attitude toward the phonograph and condemned it as a desecration of the divine art of music, but many of them have come to view it in a far different light, and some of the world's greatest musicians are now willing to contribute their voices and instruments to make the records that go to the ends of the earth and penetrate into the artistic wilderness where good music and the works of the world's masters were never heard before. There is coming a knowledge of, and appreciation for, the higher music of the world through the phonograph, that is bound to be felt in the general raising of the musical standards of the masses.

Just so with the moving pictures. Miss Adams and others can contribute something instructive, elevating, refining and intellectually developing, or they can leave the eager millions to witness simulated train robberies and the fatal sixth round of

prize fights. There is today no single educating factor in our daily life equal to the moving picture. Every child in the land sees it and drinks it in with eager intelligence. Would it lower the art of Miss Adams or be other than a glorious opportunity for her to do good work far beyond the capacity or the possibility of the great majority to contribute something good to this tremendous educating force?

Picture Tent Shows Legal

The proposed ordinance to prohibit moving picture shows in tents in St. Louis, Missouri, was defeated in the House of Delegates on an unfavorable report from the committee, which gave a public hearing on the question. Chairman Hilkerbaumer and his associates of the committee objected to the abolition of tent shows, on the ground that their elimination would deprive many people of employment. They also were opposed to putting such great authority into the hands of the building commissioner as the section of the bill giving him the authority to revoke permits for shows.

Delegate Jacobs, of the Tenth ward, advocated the passage of the bill from a civic standpoint, declaring that several shows were being established in his ward, one across the street from his house. Delegate Igoo, who introduced the measure, at the request of Building Commissioner Smith, pleaded for the amendment of the bill to eliminate any objectionable clauses which it might contain. Delegate Hilkerbaumer declared the whole bill was objectionable and declined to agree to an amendment.

Building Commissioner Smith contended that tent shows were more dangerous than shows in brick buildings and that he had no power to control tent shows.

Picture Theater Burglarized

The chief of police of Lansing, Michigan, has issued the following bulletin:

Lansing, Mich., June 8, 1909.

Some time between 12 o'clock (midnight), Saturday, and 8 a.m., Monday, June 7, "The Vaudette," a five-cent picture show, was burglarized and several hundred feet of picture film stolen. The names of the pictures are as follows:

950 feet of "Hunting Big Game in Africa," made by Selig Manufacturing Company.

485 feet of "Grin and Win," made by Vitagraph.

480 feet of "Plain Mame," made by Vitagraph.

625 feet of "Cigarette Making," made by Vitagraph.

355 feet of "Old Sweetheart of Mine," made by Vitagraph.

345 feet of "Alphonse Gets in Wrong," made by Pathé.

623 feet of "Miss Faust," made by Pathé.

A reward of \$25.00 will be paid for evidence to convict and return of property. Notify by wire. HENRY BEHRENDT, Chief of Police.

Moving Pictures of the Blue Mouse

After the play "The Blue Mouse" had been shown at the Teck theater in Buffalo a short time ago the first scenes were set over again and the actors changed back to the costumes of the first act. The electricians in the house were blazing and extra arcs made the theater as light as day. All this was done to get a moving picture film of the most important scenes in the play.

The advance agent, the management says, does not intend to make public use of the moving pictures. He wants them to prove to dramatic critics in cities where "The Blue Mouse" has not yet been seen that the play is not an immoral performance. He will read the lines that have been questioned in some quarters as the moving pictures are shown. Buffalo has taken the farce as a farce, but in some cities the management has met with trouble.

An Improved Moving Picture Machine

By Henri Destynn

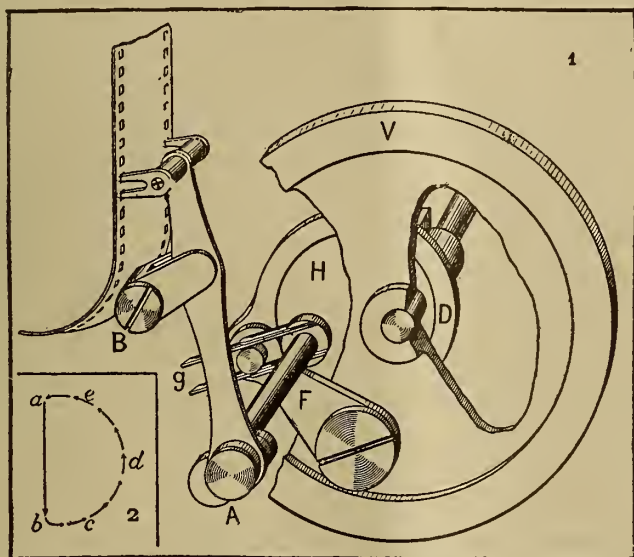
IMPROVEMENTS in cinematograph machinery which give great stability to the image and avoid the familiar and annoying fluttering or winking effect, are described by a contributor to *La Nature*. These improvements, which are due to a Polish inventor named Proszynski, will make it possible, we are told, for an amateur to take pictures for the cinematograph with a camera that may be held in the hand. Says the writer:

"The principal improvements made in cinematographic apparatus have aimed to do away with scintillation and give fixity to the image projected on the screen. Mr. De Proszynski, who has been working on the problem for several years, sought at the outset to perfect the systems most generally used; but he has been led by mathematical analysis of each movement to build an entirely new machine which fulfils well all the conditions imposed upon it. The speed of displacement, at the moment when one image gives place to the following, may be 1/150 second. This makes it possible to leave the

the prongs descend and much less when they ascend, that is to say, at the moment when they penetrate and leave the holes.

"The mechanism that produces these variations works in three continuous circular motions—that of the axis of the secondary crank *A* (Fig. 1), that of the motor axis or of the fly-wheel *V*, and that of a ring *D* that bears the gudgeon. This latter serves as an intermediary between the two others; it traverses an arm *F* attached to the fly-wheel and acts on an elastic fork *G* attached to the end of *A*. The movement that results from these combinations is really quite complicated, but it should be noted that it is obtained by very simple elements, always in contact with one another and animated by continuous circular motions. This explains the almost silent working of the machine, the slight wear of the holes on the bands of film, even after long use, and consequently the stability of the image.

"Besides the machine intended for ordinary work, as well for projecting views as for taking negatives, Mr. Proszynski has also constructed, on the same principle, an apparatus for the tourist who wishes to take street or country scenes, holding the camera in his hand. A special motor, run by compressed air, enables him to work with about five hundred feet of film, and to obtain, under these conditions, views whose images are as stable as if the apparatus had stood on a tripod. These devices embody great knowledge and remarkable ingenuity. The models that we have seen at work respond well to the foresight of the inventor and it is to be hoped that they will soon be placed on the market.—*Translation made for the Literary Digest.*



Principles of Proszynski's Machine.

1. Details of Apparatus. 2. Curve Described by Prongs that Move Film.

image on the screen a relatively long time and do away with the 'winking' effect that comes from the action of the shutter. Great stability of the image is obtained, although the film is simply held, without pressure, between guides; the noise is reduced to a slight rustling. The film is grasped softly by the prongs, which do not press down the perforations. This apparatus was shown recently to the Société de Physique and the Société d'Encouragement. Experiments have shown that the improvements foreseen by calculation are realizable in practice.

"The band is moved by means of prongs (Fig. 1), which describe a special curve (Fig. 2) one part of which is practically straight (*a* to *b*) and the rest circular (*b* *c* *d*). The prongs are fixed at the end of a lever controlled by the rotation of a secondary crank *A* attached to an arm oscillating about a point *B*. The crank *A* turns with variable speed, so calculated that it is very great when

The London Exposition

An international exhibition of optical apparatus, kinematographs, films, lantern slides and photographic outfits in general, will be held at the Crystal Palace, London, commencing early in July. There has never been a representative exhibition of kinematography in London and its success is assured. There will be special sections for the display of recently executed films, singing pictures, slides, etc., and the demonstration of kinematographs, lanterns, projectors, etc. Another department will be devoted to recent inventions and patents. Awards will include diplomas for gold, silver and bronze medals as well as "honorable mention." The official prospectus promises a very interesting exhibition.

Year's Business at Paris Hippodrome

The Paris Hippodrome, which was described in *THE NICKELODEON* for April, has been doing remarkable business. Figures just published give the receipts at the Hippodrome for the year just passed as \$127,790, or \$10,640 a month. The Hippodrome leads the list with other Parisian moving picture establishments following in this order:

Omnea (run by Pathé Frères), \$81,200; Circue d'Hiver, \$31,300; Dufayel, \$28,000, and Kinema Theater, \$26,000.

Bird Motion by Cinematograph

By Frank M. Chapman

IT is said that the first moving-picture apparatus was designed by a certain Dr. Fitton, who, about 1826, made a small disk, on one side of which was drawn a bird and on the other a cage. When the disk was revolved with sufficient rapidity the bird appeared to be in the cage. Whether or not we have here the first demonstration of that persistence of vision which makes the illusion of cinematography possible, the present-day photographer aims to depict birds not in cages, but out of them. Armed with camera and note book, he has penetrated to every corner of our land and many places more remote, bringing home not merely collections of specimens, but series of graphic, accurate records, which both for purposes of demonstration and future reference are incomparably more valuable, convincing and educational than any information we have ever had before.

The development of this method of recording observations in bird life has been the distinctive phase of ornithological research of the past two decades. I recall a meeting of the American Ornithologists' Union, held in New York City in 1889, at which a committee was appointed to make a special effort to secure lantern slides of birds from nature, to be exhibited at the next congress of the union. This was held in Washington the following year, when about a dozen mediocre slides of birds and their nests, chiefly the latter, were shown. Now hundreds of remarkable slides are exhibited at each annual session, and in surprising contrast to the Washington program of 1890 might be mentioned a comparatively recent one, which contained papers, elaborately illustrated with slides, on the birds of a before unexplored portion of the Florida Everglades, of a rarely visited Nevada lake; the valleys and coastal islands of California, and of far distant Laysan Island, 1,400 miles west of Hawaii.

Hitherto we have been content to catch the form and pose of our quarry, but to this we would now add its motions. Our pictures of deer and moose and caribou must show the actions of the wild animal in its haunts, our birds must fly or swim or walk, or care for their young. In short, we must capture now not only the image but the actions of birds and beasts, and this can be done only with the cinematograph. As yet only three or four men have attempted to do this in America, where moving pictures are associated chiefly with vaudeville and "nickelodeons." In England, however, the possibilities of cinematography in the study of nature are more fully realized, and thousands of feet of film, showing in action all the more important forms of life from micro-organisms through insects to reptiles, birds, and mammals, have been made and are available to the teacher. It is, at least, some satisfaction for us to know that the leader of this work in London is an American; but our pride in his achievements receives a blow when we learn that he sought the English market after failing to find one at home.

Personally, I find that the whole question of bird photography is revealed in a new light, as subjects which I had long ago checked from the list now appear to be worth renewed study with this later, more highly developed, apparatus.

The robins which nested in my hedge the past summer would not have tempted me to expose a plate in the

regulation camera, but the possibilities of the motion picture made them eminently desirable game, and from a blind I secured a series of pictures which, when projected, show in an almost startling manner the return of the parent to the nest, the immediate upstretching of tremulous necks bearing heads which seem to be only wide-open mouths, the plunging of food into these yawning cavities, and the details of nest sanitation.

On Gardiner's Island, where, because of the protection afforded by an insular home, fishhawks build upon the ground, I secured pictures of these birds returning to their nests; every wingstroke as the birds approached, checked their flight, hovered, and dropped being rendered with a precision Muybridge would have envied.

On this same island studies of terns or dainty sea-swallows were made, the work as usual being done from a portable, quickly erected blind, without which one can not reach the necessary point of vantage. Nervous, agile, graceful creatures, they all leave their eggs and spring into the air so frequently one marvels that the task of incubation is ever accomplished. And so the film gives them bounding as one bird into the air, scattering like snowflakes, quickly gathering, and lightly dropping back to their eggs again. Only their characteristic cries are needed to make the picture one of absolute realism.

But the supreme experience of my single season with a cinematograph was found on Pelican Island, in Florida. During the many visits which I have made to this remarkable bird city I have exposed hundreds of plates, depicting essentially every phase of the pelicans' varied home life; but the possibilities here offered for the use of the cinematograph seemed so unusual that I have been induced to begin all over again and record the entire series of pelican activities with this apparatus.

The work of ten years can not be duplicated in one, but the results already attained prove beyond question the applicability of cinematography to bird study and its value in bringing a wholly adequate representation of bird life into the lecture room.

The birds on the water were photographed by fixing the camera on the bow of a boat, but once on the island it was taken within an artificial blind and placed on the exceptionally stable tripod it requires. From this point of vantage pictures were secured of more intimate phases of the pelicans' domestic affairs, as they sit quietly on their nests, engage in the seemingly endless task of preening their plumage, leave for the fishing grounds, or return with food for their offspring. Then ensues the astonishing operation which gives the young pelican his first experience in fishing. Plunging his head and neck to the shoulders into the pouch of the long-suffering parent, he prods about there with so much violence and flapping of wings that one might well believe he was attempting to enter the old bird bodily. On emerging, the fulness of his crop shows where he has stored the results of his explorations; but occasionally he captures a fish too long to be completely encompassed, when he sits quietly with the tail projecting from his bill, waiting for the head to digest. I captured, too, a moving image of the inimitable pelican yawn, one of the most expressive actions in bird life. The bird, after almost everting its pouch, shoots its bill skyward by a succession of jerks

until it attains a height of at least five feet, when the forks of the lower mandible are widely expanded, stretching their connecting membrane until it is at taut as a sail. The evolution suddenly transforms the squat, thick-set, big-headed pelican into a slender, elongated creature, all body and neck, which in another moment as quickly contracts to the form and proportions from which it so unexpectedly grew.

Cinematograph pictures are, of necessity, small, since in order to produce the impression of continuous motion, it is essential that at least sixteen be made each second. The largest measure only one inch in width by three-fourths of an inch in height, and, at the minimum speed, one therefore uses a foot of film a second.

Both because of their small size and of the large number required to give a series of consecutive movements, these pictures do not lend themselves well to direct reproduction. With the projecting apparatus, however, the little print, no larger than a postage stamp, may be enlarged until it fills a space as much as ten by fifteen feet.

Furthermore, where the original exposure has not been made with sufficient rapidity, to make each picture sharp in outline, this lack of definition is not apparent when the series is projected, but evidently helps to create the illusion of motion.

No detailed study has as yet been made of the movement recorded in the nine thousand odd pictures contained in this unique series of the pelican, but one or two facts of interest are revealed by each bit of film as it is reproduced, and they are substantiated by additional impressions. For example, it is observed in a bird which is taking flight that the feet are used to aid it in getting under way. Projection proves that they are moved convulsively, with much force, as though they actually were of service in propelling the bird. When rising from the water this movement obviously assists the bird in taking wing; but it is seen to be continued when the bird is ten feet or more from the ground. While it is, no doubt, caused by the muscular exertion of launching so large a body in flight, it is not impossible that the broadly webbed toes may exert an appreciable purchase on the air.

The film also throws some light on that as yet little understood movement of the outer flight feathers, which, on the upward stroke of the wings, are apparently so turned that they offer the least resistance to the air. In the film when reproduced they appear to be set fluttering by their passage through the air, and are then in strong contrast to their rigid stiffness on the downward stroke.

Evidently a prolonged examination of that portion of this pelican film which shows flying birds will yield data of no small value in the study of the mechanics of flight. The trophies of the cinematograph hunter, therefore, may not only bear witness to his prowess in outwitting bird or beast, but may be of the first importance in establishing the laws of animal motion.—*Colliers' Weekly*.

Railroad Cars as Theaters

The conversion of dining cars of railroad trains into vaudeville and moving picture shows is the idea of C. H. Packard, a New York vaudeville and dramatic agent.

"My idea is to build a car patterned along the general lines of the dining car," says Mr. Packard. "The kitchen will be the same. All the room given to the

kitchen is needed. My plan takes in the rest of the car. I propose to build floors that will rise in sections above the regular flooring of the car when they are needed. They will be regulated by machinery, and when not elevated will lie close to the bottom flooring, so there will be a level stretch.

"The portions of the floor to be raised will be in three divisions, one rising higher than the one before it. That, you see, will make three distinct tiers and give everybody a chance to see the stage. When I say stage I mean just a little platform, not over a foot and a half from the floor and only wide enough for two performers. Our theatrical productions will never take in more than two performers.

"The regular seats used in the dining car will be used for the theater seats. The tables will be constructed so they may be converted into seats by turning a lever. Thus sixty-five persons may be seated. It will cost about \$30,000 to build the sort of car I have in mind. I think the railroad people will take to the idea, because I will not charge them anything to use the car for dining purposes. I will supply the waiters and they will act as ushers, ticket takers and property men for the theater.

"It will be my aim to have only well-known performers appear. A performer finishing an engagement in New York, we will say, is to go to Chicago, there to fill an engagement. I will book him or her to appear in my theater car on the trip. I will pay just a little for the one day's appearance, or perhaps merely furnish the actor's transportation.

"Well-known actors are always going and coming. There will be a change of bill each day. Besides these performers there will be moving pictures. I expect to have at least two performers and then the pictures. I will have a phonograph on hand for talking pictures."

Petition Against Competition

In a petition by C. S. Bolcom, Charles E. Morris, Harry G. Waechter, Klindt & Merritt and Kneisel & Hamy, proprietors of four picture show establishments now running in Cheyenne, Wyoming, the aldermen of the city are asked not to issue license for any more moving picture shows.

The petition represents that the competition is so strong and the field so small that those now engaged in the business are not making much more than expenses.

Blood Cells Move on Screen

Moving pictures of blood cells were shown for the first time in the west in a lecture on "Tuberculosis in the Blood" at the closing session of the American Eclectic Medical association in the Auditorium hotel, Chicago, recently.

The lecture was by Dr. Robert Lincoln Watkins, professor of hæmatology of the Eclectic Medical College of New York.

Engaged Entire Show

Mrs. Brown, the mother of John Nicholas Brown, of Newport News, Rhode Island, the richest boy in America, engaged the entire moving picture apparatus of the Star Theater one night recently, and had it brought to the Brown home, where young Brown and some of his boy friends saw the entire moving picture show.

Of Interest to the Trade

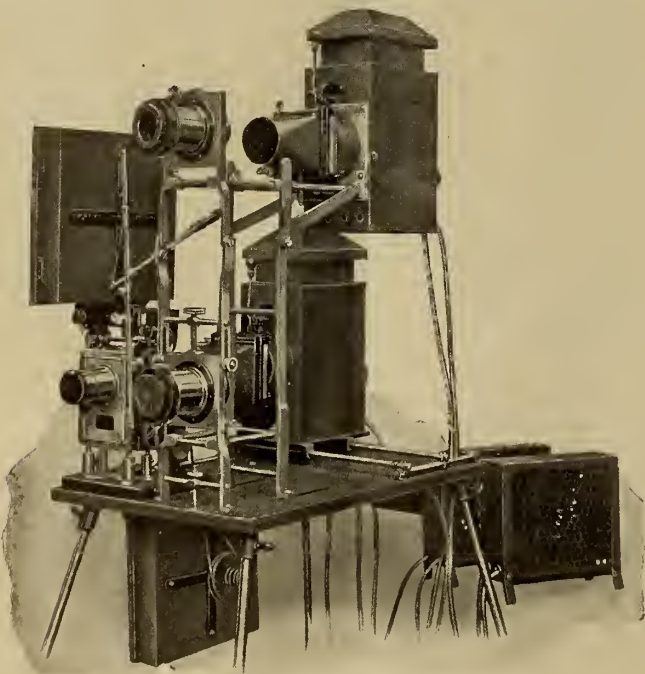
By L. F. Cook

Power's Dissolving View Attachment

The Dissolving View Stereopticon Attachment, manufactured by the Nicholas Power Company, New York, N. Y., is meeting with unprecedented popularity.

The price of the attachment is so reasonable and it adds so much to the pleasing effect of the stereopticon pictures, that it is rapidly being adopted by the more progressive managers who are striving to take advantage of every refinement in their equipment which will tend to raise the standard of their exhibitions.

To fit the dissolving view attachment to the Camera-graph, no change in the moving picture apparatus is necessary, except the substitution of the wide table board for that which comprises a part of the moving picture machine. The moving picture mechanism and magazines must be transferred to the wide table board and the lamphouse detached from its sliding ways and transferred to the special sliding ways provided on the wide base board furnished with the dissolving attachment. The wide table board is provided with leg sockets on its under side adapted to receive the legs of the moving picture machine, and is also provided with the necessary bolts for securing the moving picture mechanism and



Power's Dissolving Attachment.

magazines in position. The switches to control the current supplying the lamps in both lamphouses may be attached to the under surface of the table board at any convenient point, and the connections of the lamp and rheostat are made in the usual way.

The Cameragraph with the dissolving attachment occupies a space 4 feet long, $2\frac{1}{2}$ feet wide and from $5\frac{1}{2}$ to $6\frac{1}{2}$ feet high, according to the adjustment of the supporting legs of the apparatus. The top of the elevated lamphouse rises only a few inches above the top of the

upper film magazine of the moving picture machine, and the total width of the entire combined apparatus is only eight inches greater than that occupied by the Camera-graph without the dissolving view attachment. It will thus be noted that the entire apparatus can be installed in an ordinary operating booth, while a separate dissolving view apparatus would require a specially constructed operating room, and would necessitate the services of two operators to insure good results.

"Hallberg" Incandescent Lamp Economizer

A device of much interest to users of incandescent lamps, especially for lobby and sign lighting, where four and eight candlepower lamps are used, is the Hallberg incandescent lamp economizer and new low candlepower lamp.

To give an illustration of the great value claimed for this system, the following example may be given: A moving picture or other theater usually has from 25 to 400 four to eight candlepower lamps in the lobby and sign. Assuming that 150 four candlepower lamps are installed, the current consumed is 20 watts per lamp, or 3 kilowatts per hour for 150 four candlepower lamps. At the 10-cent rate, 30 cents per hour for three hours per night and 26 days, the cost is about \$23.40 per month.

With the Hallberg system the lamps are said to require only five watts each per hour, showing a saving of about 75 per cent on the bill. This would reduce the bill of \$23.40 per month to \$5.85, giving a saving on the current bill of \$17.55 per month. Besides this saving, the light is claimed to be white instead of yellow, and consequently more attractive.

The new economizer and lamps are ready for immediate delivery, and thousands of lamps are already in service, giving excellent satisfaction.



Hallberg Lamp Economizer.

Moving Pictures as Proof

A curious and deeply interesting point of law has been decided by the appellate division in Brooklyn. Some time ago a boy was injured in a street car accident. On the trial the company produced moving pictures of the boy, with the brace off his leg, running and jumping, the purpose, of course, being to refute the testimony that his injuries had crippled him. Judge Aspinwall told the jury to disregard this evidence, as it might be possible for the operators of the machine by manipulation of the speed gear to show the lad performing impossible stunts. Now the appellate division upholds the ruling of the trial judge.

It may well be asked whether similar objections do not apply to any use of photography in evidence. It is known that an expert photographer can produce almost any result he pleases. In a murder trial a few years ago,

after the prosecution had apparently clinched its case by photo exhibits the defendant's lawyer came back with a photo of the district attorney, revolver in hand, committing the murder! It hardly seems as if the moving picture could be distorted to worse frauds than the ordinary photograph. Yet photographs are universally recognized as evidence. With moving pictures, as with photos, why should not good faith control? If the operator swears that the speed apparatus was properly managed, why does not that, with the picture, constitute a question of credibility for the jury to pass upon? If the Brooklyn case above referred to goes to the court of appeals perhaps that body will take a different view from that of the lower courts.

Detroit Buys Picture Machine

The public lighting commission of Detroit, Michigan, has decided to buy a moving picture machine at an expense of about \$150, for the purpose of examining operators of nickelodeon shows. If the operators can put the machine together after it has been completely taken apart, they will be granted a license, provided the stunt is performed within a reasonable time.

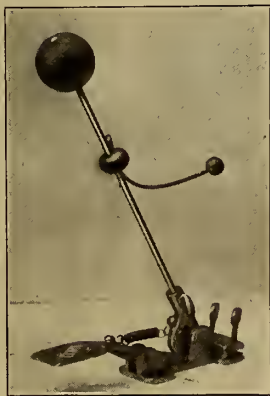
The board decided to make the operators' license fee \$5, with an annual charge of \$2 for renewal. Suspension will follow violations of the law by operators, and if the offenses are repeated after a thirty-days' suspension, their licenses will be revoked.

The code of rules submitted by the building commission for the regulation of the five-cent theaters was sent back by the board to be clarified. It seemed to them confusing and indefinite in placing responsibility. No one seemed to know whether it had been sent to the board officially or informally.

It was reported that there are now about sixty picture machines in Detroit and between eighty and one hundred operators. Their license fees will go to the public lighting commission to pay the cost of examinations.

Novak Musical Supplies

The accompanying cut illustrates the pedal bass chime and cymbal beaters manufactured by Frank V. Novak.



Novak's Pedal Beater.

The beater is very simple in construction and very strongly made. All bearings and working parts are made of metal and are practically indestructible. After clamping to the drum and adjusting the cymbal hammer the apparatus is ready for use.

All drummers in moving picture theaters should be interested in this as well as in other of Mr. Novak's instruments. Mr. Novak's specialty is building instruments to produce sound effects, at which he is uniformly successful. One of the most attractive features of a moving picture show is the production of sound effects, and it should receive more attention than it does. It is well worth while for any moving picture theater drummer to write for one of Mr. Novak's catalogues. His address will be found in the advertising pages.

The Manager of the Eldred

One of the most popular men in the film game in Chicago is C. H. Wyatt, who was recently made manager of the Eldred Film Service. Mr. Wyatt has had a long experience in the rental business, having grown up in one of the largest exchanges in Chicago.

Mr. Wyatt's one business principle is that there is no such thing as luck. He believes that what other people call luck in business is almost always the result of forethought. To him forethought means a system that will give his customers a service that cannot be equalled,



Charles H. Wyatt.

and to do this he has brought to the Eldred his whole energy.

In the Eldred Mr. Wyatt knows he has got a vehicle that will carry him to greater prosperity. He has lots of good film and a personality that makes for success. A hard worker, a good business man, believing in fair competition, treating his customers loyally. They say around Chicago, "Wyatt? A dandy fellow, although he is a blonde."

Color Patents Reported Sold

It is reported that a corporation of large capital has taken over the Friese-Green patents relating to moving pictures in colors and will exploit the process in this country. A full illustrated description of the Friese-Green machines and processes for color-motography, was printed in the May number of THE NICKELODEON.

F. C. Aiken Makes Change

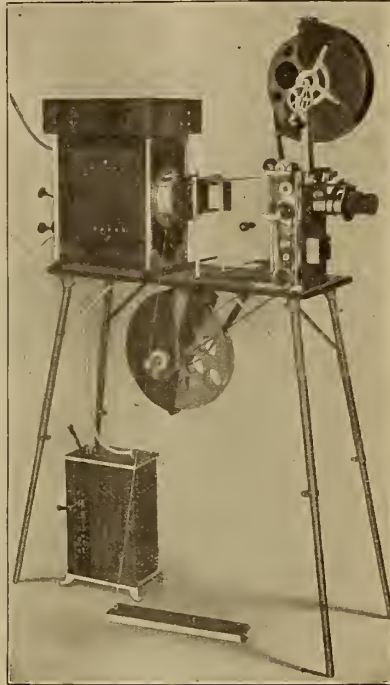
F. C. Aiken has purchased the stock of the Theater Film Service of Chicago and other cities. He has surrendered his stock in the Amusement Supply Company to his former partners and that concern will be run by the Enterprise Optical Company.

The Viascope Improved

The illustration shows the new, improved model of the Viascope "Special." It will be noticed that all belt transmission has been changed to chain pulleys, thus doing away with all possibility of slipping.

The lower take-up, instead of being connected to the fly-wheel shaft now has a direct connection with the main drive, thus lessening the number of transmissions. A shield has been provided so that the film is protected at all times from the lamp except when over the lenses. The automatic shutter now is controlled by a treat and drop by gravity, preventing any possibility of its sticking.

Following out his ideas of excellence, Mr. Pink of the Viascope has strengthened the whole head in various places and made of the Viascope a machine of which he is justly proud.



Improved Viascope Special.

Picture Theater Sign Painting

Mr. J. H. Early, whose advertisement appears on another page, has made a specialty of studying and catering to the needs of moving picture theaters in the way of hand-painted signs on wood, tin or sheet iron, oil cloth, muslin, etc. He makes the claim that all his signs will stand the test of any condition of weather.

No show can get along without signs of some kind, and Mr. Early is prepared not only to furnish the usual "exit," "no smoking" and other standard signs, but carries constantly in stock a splendid line of banners for advertising feature films and shows.

Live exhibitors will do well to get in touch with Mr. Early and secure his prices and descriptive matter. Mentioning THE NICKELODEON will bring prompt reply.

New Theater Seats 1,300

After several weeks of preparation, which included several alterations to fit it properly for a moving picture theater, the former skating rink of the Genesee Amusement Company, Rochester, N. Y., has been opened under the management of the Genesee Theater Company, which was recently incorporated and which has obtained a five-year lease of the property. M. E. Gates, secretary of the company, will be in immediate charge of the theater.

At the formal opening, which took place at 8 o'clock, there was a concert by the Third Regiment Band, with the "Star-Spangled Banner" as a curtain raiser, and as a further patriotic demonstration the first scenes projected

were the Liberty Bell, Old Glory, the national shield and the national emblem in the picture of the eagle.

Some idea of the size of the theater, which, with one possible exception, is said to be the largest of its kind in the world, is obtained when it is known that there is comfortable seating capacity for about 1,300 people. Several exits have been provided and the operating room is fireproof, even to the extent of a concrete floor. Conveniences in the way of check rooms and toilets are provided.

It is proposed to run a continuous exhibition from noon to midnight each day, with a program which will include, besides the moving picture feature, illustrated songs and other musical numbers, giving, in all, a performance which will last an hour and a half.

Dismiss Sunday Closing Cases

The police court cases against H. F. Kellogg and C. L. Henry, owners of Fort Scott, Kansas, moving picture shows which were run on Sunday, were dismissed, at the instance of City Attorney Pritchard. There is no city ordinance covering the running of Sunday shows. There is a state law in Kansas which applies to Sunday work that might apply in such cases, but the city ordinances have nothing to say about it.

Correspondence

Editors THE NICKELODEON:

I am enclosing a page from the *Show World*, showing a picture of what appears to be its office, editorial and mechanical force. Judged by the surroundings, the office must be located in a back lot.

The significance of the picture suggests that Murdock has his bull tied in the dark corner of the interior and that the M. P. P. Co. must tie outside. It also occurs to me that the size of the rope on the animal in the foreground and the size of the post which stands conveniently near invites a permanency of such incidental property.

The spark on the front of the fat party, labeled "press



"Tie That Bull Outside."

agent" indicates some of the fruits of the \$2 we hear something about.

I doubt whether any of this stuff appeals to you, and while the cartoon was evidently meant to convey other meaning, it seems very pat as applied to the Murdock-M. P. Co. warfare that is being so merrily waged at such terrible expense to an industry that would welcome speedy adjustment. The bull that is suffering most right now—the gored ox—is the motion picture exhibitor, of which I am one.

JAKE.

Chicago, June 21.

To Picture Yosemite

A producer for one of the large moving picture manufacturers, accompanied by a party of fourteen people, has been taking pictures from a special train on the Yosemite Valley Railroad. This train started from the Southern Pacific station and consisted of an engine and one coach, the coach being pushed in front of the engine. On the platform of this coach was located a complete moving picture photographic outfit and the entire route between the Southern Pacific station and El Portal was photographed. From El Portal the party went into the Yosemite Valley, where they spent three weeks photographing all of the points of interest in that great wonderland, including the big trees. About 10,000 feet of negatives will be obtained on this trip. This is the first attempt to photograph Merced and the Yosemite Valley for moving picture purposes, and the event is of more than passing importance from the fact that, aside from the wonderland scenic views that will be obtained, a large number of educational and feature stories will also be made. The fame of Merced and the Yosemite Valley will be spread over almost the entire English-speaking world by the means of these motion pictures. The party intends to return again next winter and photograph the valley during the time snow covers the landscape.

Theater Shuts Out Odor and Is Sued

Effect of the odor of garlic upon the olfactory nerves of some of the residents of Chicago was given by Municipal Judge Heap as the basis for his decision in a case. James La Mantia, an Italian, brought suit against Susanna Lange, proprietor of a nickel theater at Wentworth avenue and Sixty-ninth street wherein under the civil rights act the plaintiff asked \$500 damages for being excluded from the theater the evening of March 29.

Testimony showed that two other Italians, Tony Piazza and Tony Graziano, had visited the theater a few nights previous to the one in question and been ordered out because, the allegation went, their breath gave forth an odor of garlic. On March 29 the two men formerly ousted went to the theater with La Mantia. All three were denied admission and the suit was begun.

In giving his decision Judge Heap said: "I do not think that the management of the theater in this case excluded the men because they were Italians, but on account of the former trouble. The odor of garlic may at times be an obstacle, permitting a refusal of a person's admission to a place of amusement. If I thought there was a distinction of nationality I surely would find for the plaintiff and assess the highest penalty in this matter, but from the testimony I feel that this is not a question of nationality and find in favor of the defendant."

An Interesting Trade Catalogue

There is a wealth of information in the handsome 200-page "Special Catalogue No. 15," that has been issued for free distribution among moving picture exhibitors by the Chicago Projecting Company, Chicago. Every person interested in the picture theater industry should provide himself with this book.

E. D. Otis, manager of the company, has been identified with the moving picture business ever since it started. He was making and selling stereopticons for twenty years before animated photography was thought of, and because of this his large experience becomes a natural asset in the success of his company.

But there are other reasons. The company, while contemplating the sale of everything in entertainer's supplies, makes a specialty of the Motiograph, claiming many points of superiority over other projecting machines. Catalogue 15 gives an exhaustive, detailed description of this machine.

The concern is also special distributor of the Edison kinetoscope, Lubin cineograph, Powers cameragraph and Selig's polyscope.

Swedish National Pictures

Mr. Ture Marcus, of the Swedish National Moving Picture Company, Stockholm, Sweden, has been presenting a series of very interesting films, accompanied by lectures in Swedish, in those parts of the United States where Scandinavian communities abound. The films have been brought directly from Sweden and are presented only by the company that Mr. Marcus represents. Among them are:

Scenes from the life of King Oscar, and his funeral.
The wonderful canal trip—Stockholm-Gothenburg.

Swedish winter sport—Ice yachting, horse races, skiing, etc.

Life of the Laplander.

Swedish military winter maneuvers.

The visit of Emperor William of Germany and President Fallieres of France at Stockholm last summer.

National songs and music will be rendered by singers of the Royal Opera at Stockholm and by Swedish military bands on the concert gramophone.

One of the most beautiful moving pictures ever exhibited is the canal trip; leaving Stockholm and boarding the steamer Balzar, passing through hundreds of lakes and locks, past Sodertelje, Motala, Vadstena, Ostgotakanalen, Vennersborg, Gotakanalen, Trollhatten (Sweden's Niagara), arriving at Gothenburg after a fifty hours' delightful summer journey.

Moving Pictures to Identify Aliens

As a means of identifying aliens who come to this country, Fourth Deputy Police Commissioner Woods of New York City, suggests that the federal authorities take moving pictures of every immigration admitted to this port. Immigration Commissioner Watchorn has the matter under advisement. The recent assassination of Police Lieutenant Petrosino in Palermo has resulted in renewed activity against the entrance of undesirable foreigners. It is pointed out that the moving pictures could easily be taken as the immigrants filed by singly, and that there would be little difficulty in obtaining both a profile and a front view. One set of pictures would be retained by the immigration officers, while duplicates would be sent to the police of this and other cities and to foreign governments.

Kleine Moves New York Offices

The Kleine Optical Company and George Kleine have moved their New York offices from 662 Sixth avenue to 19 East Twenty-first street.

THE NICKELODEON is indebted to the Haller Sign Works, Chicago, and the Electric Motor and Equipment Company, Trenton, New Jersey, for the cuts used in illustrating the article, "Electric Signs for Picture Theaters," on page 11 of this number.

Among the Picture Theaters

NEW INCORPORATIONS.

CHICAGO, ILL.—The Rink Amusement Company has been organized for the purpose of operating moving picture theaters; capital stock \$250,000. The incorporators are Edwin D. Lawler, David F. Rosenthal and Thomas W. Prior.

CHICAGO, ILL.—The Apollo Theater Company has been incorporated with a capital stock of \$10,000 by William Wilhartz, Jacob Ringer and Max J. Stein.

ST. LOUIS, MO.—The Royal Motion Picture Theater Company has been incorporated with a capital stock of \$15,000, by Frank L. Newman and Joseph Blawitz of Joplin, Mo., and others.

ST. LOUIS, MO.—The Grand Avenue Amusement Company has been incorporated with a capital stock of \$10,000 by James H. Ricker, R. H. Bailey and others.

ST. LOUIS, MO.—The Victor Amusement and Mercantile Company has been incorporated with a capital stock of \$7,000. The incorporators are Joseph Lange, Edward C. Clostermeyer, Otto J. King, George J. Melloh and others.

MANSFIELD, OHIO.—The Air Dome Theater Company has been incorporated with a capital stock of \$2,500 by O. D. Meffelman, H. W. Ma-teer, C. J. Vollmer, V. S. Bradford, and Louis D. Barr.

CINCINNATI, OHIO.—Articles of incorporation have been filed with the secretary of state for the International Exhibition Corporation Company, capitalized at \$200,000. This will be a holding company for a chain of theaters that will be started in various large cities of the United States. Among the stockholders are I. Frankel, John J. Huss, Thomas A. Reilly and Edward P. Bernardi, all of whom are interested in local motion picture theaters.

PULASKI, VA.—The Burnwell Amusement Company has been incorporated with the following officers: President, A. V. Hancock; vice-president, W. H. Trolinger; secretary, W. C. Price. Capital stock—maximum, \$10,000; minimum, \$1,000.

INDUSTRIAL ITEMS.

OKLAHOMA CITY, OKLA.—The Oklahoma Film Company has been incorporated by M. C. G. Fearis, W. L. Alexander, Donnelly Reid of Oklahoma City, J. D. Olinger and W. A. McDonald of Cleburne, Tex.

AUSTIN, TEX.—The Wheelan Film Company of Dallas, Tex., has filed an amendment to its charter increasing its capital stock from \$50,000 to \$100,000.

SALT LAKE CITY, UTAH.—Articles of incorporation have been filed for the Trent and Wilson Film Exchange with a capital stock of \$20,000. The officers are as follows: President, Max Florence; vice-president, G. H. Butler; secretary and treasurer, C. H. Wells.

CHICAGO, ILL.—The Exclusive Film Company has been incorporated with a capital stock of \$20,000. Incorporator: Frank M. Tracy, 100 Walton place.

CHICAGO, ILL.—The Bijou Film and Amusement Company has been incorporated with a capital stock of \$2,500 by Thomas J. Lynch, R. Frankenstein, Paul Holleb.

CHICAGO, ILL.—The National Waterproof Film Company has been incorporated with a capital stock of \$100,000, for the purpose of manufacturing and dealing in film coating machinery, chemicals, etc. The incorporators are Percy W. Sullivan, Edward A. Grams and Thomas H. Stevenson.

SYRACUSE, N. Y.—The Moving Picture Service Company has been incorporated with a capital stock of \$50,000. The incorporators are Adam C. Hayman, Ernest I. Edgcomb, Leslie Kincaid.

NEW YORK, N. Y.—The Alfred Weiss Film Exchange has been incorporated with a capital stock of \$10,000. The incorporators are: Alfred Weiss and Helen Weiss, 1235 Lexington avenue; Herman Smidt, 307 East 77th street, New York, N. Y.

NEW THEATERS.

PHOENIX, ARIZ.—The Mesa Coliseum, an open air theater, will be conducted by a company which has been organized with the following officers: President, E. P. Grover; secretary and treasurer, M. P. Holladay. It will be conducted as a moving picture and vaudeville house of a high order, under the management of Charles H. Peck.

LAFAYETTE, COLO.—Messrs. Simpson and Morgan will conduct a moving picture theater in this place.

WASHINGTON, D. C.—Harding and Upham, 729 15th street, are preparing plans for a moving picture theater to be erected by the Eastern Amusement Company on 8th street, S. E., at a cost of \$10,000.

HASTINGS, FLA.—E. J. Seymour will erect a moving picture theater.

MERIDIAN, IDAHO.—W. O. Baldwin has opened a moving picture show in the Odd Fellows' building.

MORRISON, ILL.—C. C. Shiery will conduct a moving picture show at the Auditorium during the summer months.

ELGIN, ILL.—The Lyric theater has been opened under the management of Charles T. Smith, who is also proprietor of the Globe theater.

AURORA, ILL.—The Grand Theater has been leased by John Berschedit who will conduct a vaudeville and moving picture show during the summer.

MT. CARMEL, ILL.—An air dome has been erected in this place by Harry Martin.

VILLA GROVE, ILL.—A five cent theater, the Nickelodeon, has been opened by Paul Root, in the Hancock building.

OTTAWA, ILL.—A deal has been consummated between John Bercheit, of Bercheit and Voss and E. H. Harrington, of the Chamberlain-Harrington circuit by which the Ottawa moving picture theater will be added to the chain of moving picture shows to be put out by the latter concern.

MORRISON, ILL.—W. E. Baum of Sanula will conduct a moving picture show in the Finch building.

YORKVILLE, ILL.—A new picture theater has been opened in this place by the W. W. Church Company.

RUSHVILLE, ILL.—R. E. Jackson and B. R. Phillips have erected an airdome on East Lafayette street which will be devoted to moving pictures during the summer.

ALTON, ILL.—The Nixon, a new vaudeville and picture theater has been opened here.

PEKIN, ILL.—The Standard, a high class moving picture theater, has been opened in this city.

CHILLICOTHE, ILL.—J. F. Lynch and W. J. Brenner of Rock Island will conduct a picture theater here.

CHICAGO, ILL.—Zeman Brothers have been granted a permit to erect a moving picture theater at 800 Twenty-sixth street.

CERRO GORDO, ILL.—W. I. Taylor is planning to open a picture theater in the Minnick building.

QUINCY, ILL.—A moving picture theater has been opened on Hampshire street by Peter Jacobs.

FT. WAYNE, IND.—The Airdome will be conducted through the summer as a vaudeville and picture theater under the management of Frank Biemer.

VINCENNES, IND.—C. E. Whitney has opened a picture theater at Fourth and Busseron streets.

EVANSVILLE, IND.—The new Colonial theaterium, said to be the finest and most attractive house of its kind in Southern Indiana, has been opened under the management of W. B. Burns.

ROANOKE, IND.—J. B. Weidgenant, Charles Hart and Ed Pape, will conduct a moving picture show in this place.

DAVENPORT, IOWA.—G. W. Fletcher of Osage has opened an electric theater in the Stinton building.

MT. PLEASANT, IOWA.—The Pastime, a new electrical theater has been opened in this place.

DES MOINES, IOWA.—A moving picture theater will be conducted at 806 Walnut street by I. Ruben.

DES MOINES, IOWA.—Manager McFarland, White City, has closed a contract for the erection of two new theaters at the pleasure resort near Grand View Park.

SEDALIA, KAN.—Marsh Wilson has opened a moving picture theater in this place.

LEXINGTON, KY.—Louis H. Ramsey, who directs the Lexington Hippodrome of this city and the Hippodrome in Huntington, West Virginia, has opened the Charleston Hippodrome, a vaudeville house, at Charleston, West Virginia.

BANGOR, MAINE.—Augustus G. Perro will conduct a moving picture theater in this place.

BALTIMORE, MD.—Theodore Doukas and George Konstant will erect a moving picture theater at the southeast corner of Fulton avenue and Francis street at a cost of \$3,500.

BALTIMORE, MD.—Hargrave Brothers, 409 North Carrollton avenue are the managers and builders of a vaudeville and moving picture theater to be erected at River View.

BALTIMORE, MD.—Thomas I. Jeter will erect a moving picture theater at Milton and Eastern avenues.

BALTIMORE, MD.—N. E. Parsons and Son will erect a moving picture theater at 910 Third avenue, which will be leased to Antonio F. Kralacek when completed.

BALTIMORE, MD.—A moving picture theater will be erected at 30, 32 and 34 West Lexington street by Thomas O'Neill.

BALTIMORE, MD.—A moving picture and vaudeville theater will be constructed at Baltimore and Calvert streets by the Garden company, recently incorporated in Delaware by Baltimore parties. Messrs. Parr and Parr have the project in hand.

BALTIMORE, MD.—George E. Ruppell has taken out a permit for a moving picture theater at 2820 West Pratt street.

MANISTEE, MICH.—G. J. McCarthy of Grand Rapids has purchased a site and will erect a new vaudeville theater of more than 1,000 capacity.

FLINT, MICH.—The Gem, a new picture theater, has been opened on South Saginaw street under the direction of M. W. Harris, proprietor of the Casino.

COOKS, MICH.—A moving picture theater has been opened in Eagle hall by Fred Burkie.

LANSING, MICH.—The Jo-Jo Family theater has been opened by Swan Clark and Johnson.

FLINT, MICH.—The Taft Theater, a moving picture house, has been opened on North Saginaw street, near Second avenue.

RAMSDALL, MICH.—A new vaudeville and moving picture theater has been opened here by George Fletcher.

HOUGHTON, MICH.—The Lyric moving picture theater has been opened in this city.

SAGINAW, MICH.—The new Nixon theater, a moving picture house, has been opened at 516 Potter street by A. M. Frazer, manager and owner.

CROOKSTON, MINN.—Charles Treadwell has assumed management of the Empire Theater and will conduct a first class moving picture show.

WADENA, MINN.—I. B. Kenny has disposed of his picture interests to J. W. Nix.

ROCHESTER, MINN.—J. E. Reid has opened the Majestic, a new picture theater, at 212 South Broadway.

FARIBAULT, MINN.—D. H. McCarthy has decided to erect a fireproof vaudeville theater in this place.

WINONA, MINN.—Dexter Brothers, formerly of Marshfield, Wis., will conduct a moving picture theater in the Pletke building, corner Third and Walnut streets.

TRENTON, MO.—The new Gem moving picture theater has been opened under the management of Messrs. Johnson and Curran.

SEDALIA, MO.—The Crystal Park, a moving picture and vaudeville open-air play house, with a capacity of 1,000, has been opened by James Capen, who is also manager of the Lyric picture theater.

MARSHALL, MO.—G. S. Condray of Manhattan, Kan., has opened an airdome at Lafayette and Marion streets, which will be conducted as a first class picture house.

CHILLICOTHE, MO.—H. H. Dickson will conduct a moving picture theater in the Strehlow building.

EXCELSIOR SPRINGS, MO.—The Elite moving picture theater has been opened by Graves Brothers.

AUBURN, NEB.—The Lyric moving picture theater has been opened.

KEARNEY, NEB.—A new moving picture theater was recently opened on East Twenty-first street by Moran Brothers.

RAVENA, NEB.—Dr. Alhert Gehrke has awarded the contract for the erection of a moving picture theater.

OMAHA, NEB.—The Linden Theater Company has opened a moving picture theater at 221 Cuming street, under the management of Mr. M. London.

ROCHESTER, N. Y.—The Genesee Theater Company, recently incorporated, has opened a moving picture theater on South avenue which will be in immediate charge of M. E. Gates, secretary of the company. The theater is said to be the largest of its kind in the United States and with possibly one exception, in the world, the seating capacity being about 1,300.

NIAGARA FALLS, N. Y.—The Elite, a vaudeville and moving picture theater is being built on North Main street by E. J. Hauck and J. Hopkins.

BUFFALO, N. Y.—A moving picture theater will be constructed at 1439 Genesee street by Charles Holzinger.

NEW YORK, N. Y.—Plans have been filed for two moving picture theaters to be built for A. W. Rasmussen and A. S. Underwood respectively, one at the northwest corner of Fifth avenue and 125th street and the other at the northeast corner of Fifth avenue and 116th street, Manhattan.

EDGE MONT, N. C.—The Orpheum Airdome, an open air moving picture and vaudeville theater, has been opened at this place.

BOWLING GREEN, OHIO.—A moving picture theater has been opened in the Brown block by Ernest Hodgson.

STUEBENVILLE, OHIO.—The Nixon, a new moving picture theater, has been opened on Market street under the management of C. E. Schwab.

PAINESVILLE, OHIO.—H. P. Stearns and J. H. Kennedy will conduct a moving picture theater in this place. Mr. Kennedy will also conduct the Star theater.

DAYTON, OHIO.—Charles Zonar will open a moving picture show at 138 South Main street.

HOLGATE, OHIO.—James C. Fast will conduct a moving picture theater in his new business block, which will be one of the finest five-cent theaters to be found in this part of the state. This makes the second moving picture theater in this place, the first being the Royal, conducted by Harry Brown.

HAMILTON, OHIO.—The Crystal, a new moving picture theater, has been opened by Moran Brothers.

PHILADELPHIA, PA.—A moving picture theater will be erected at Forty-ninth street and Woodland avenue by Arthur Blackburn.

PHILADELPHIA, PA.—Paul E. Bertrand has completed plans for a \$20,000 vaudeville theater to be erected at the corner of Third and Girard streets.

PHILADELPHIA, PA.—George H. Earle, Howard B. Loeb and Richard Y. Cooke will erect a moving picture theater at 913-917 Market street with a seating capacity of 1,200, at a cost of \$100,000. The house will be conducted by S. Lubin, who has taken a ten-year lease on the same.

WILLIAMSPORT, PA.—The Wilson vaudeville and moving picture theater, one of the largest and finest appointed amusement houses in Pennsylvania, modern in every detail and equipped with newest and most approved furnishings, has been opened at 36 East Third street by Frank I. Wilson.

CANTON, S. D.—Norman Rogers is making arrangements to erect a modern opera house, which will be used as a picture theater.

HOUSTON, TEX.—The Lyric, a high class summer vaudeville and moving picture theater has been opened at the corner of Capitol and San Jacinto streets by Messrs. Wood and Deewes.

MENASHA, WIS.—The Crystal moving picture theatres has been opened under the management of Thos. Vaughn.

MONROE, WIS.—The Crystal Amusement Company has been organized for the purpose of making a weekly circuit of moving picture shows which will include Monticello, New Glarus, Brodhead, Albany and Belleville. A. J. Hinds of this city will be in charge.

ST. LOUIS, MO.—Eugene and Harry Freund will erect a moving picture theater at the northeast corner of Cherokee street and Ohio avenue.

EXCELSIOR SPRINGS, MO.—Mr. Will Yancey will conduct a moving picture theater in this place, which will be known as the Broadway.

JEFFERSON CITY, MO.—The Jefferson theater will be reopened with high-class vaudeville and moving pictures.

BOONVILLE, MO.—The new Airdome theater, owned by Col. J. H. Butler of this city, has been opened.

EXCELSIOR SPRINGS, MO.—T. G. Graves and brother will conduct a moving picture theater at 112 East Broadway.

MERIDIAN, MISS.—The new Airdome theater has been opened under

the management of John Woodford.

RALEIGH, N. C.—The Gaiety Amusement Company will open a new moving picture theater under the management of Messrs. Weaver and Rudisall.

GREENSBORO, N. C.—A. N. Waters, until recently manager of the Lyric moving picture theater in this city, has opened the Colonial in Greenville, S. C.

AINSWORTH, NEB.—The Lyric, a new moving picture theater, has been opened on Main street.

BEATRICE, NEB.—The Star theater, the new airdome, has been opened at Ninth and Court street by Shelby E. Hamilton and A. M. Le Blond, the latter being the manager.

BUFFALO, N. Y.—The United Amusement Company, which controls theaters in Toledo, Detroit, Cleveland, Columbus, Dayton, Cincinnati, St. Louis, Kansas City, Omaha, Chicago, Toronto, Hamilton, London and Ottawa, has leased the Academy, which has for several years been devoted to melodrama and farce comedy, and will conduct it as a vaudeville and moving picture house of high grade.

ANTWERP, N. Y.—M. H. Bent will conduct a moving picture show in the Conklin building.

MALONE, N. Y.—The Star theater, a moving picture theater, has been opened here.

DOVER, N. H.—A moving picture theater will be opened in the Lowell opera house on Third street, by J. F. Dolan.

CINCINNATI, OHIO.—The Gaither, a new moving picture theater, has been opened at 410 West Fifth street under the management of E. Gaither.

CINCINNATI, OHIO.—The Queen City Amusement Company will erect a five-cent theater at 1034 Freeman avenue during the summer.

BUCKYRUS, OHIO.—Wm. H. Welden has leased the Orpheum and will conduct the same as a moving picture house.

STUEBENVILLE, OHIO.—The Star, a moving picture theater, has been opened here.

MILLERSBURG, OHIO.—Curtis Garver will conduct a moving picture theater in this place.

PHILADELPHIA, PA.—Estimates are invited by Architects Stearns and Castor for a moving picture and vaudeville theater at 913 Market street.

PITTSBURG, PA.—The Comet Amusement Company has leased the building at 112 East Ohio street and will convert it into a moving picture theater.

NEWCASTLE, PA.—The Airdome Amusement Company, with headquarters at Washington, Pa., will operate an airdome in this city. F. R. Hallam is general manager of the company. The company proposes to have a circuit embracing eight towns, as follows: Youngstown, Braddock, Homestead, Washington, Wheeling, Steubenville, East Liverpool and Newcastle.

OIL CITY, PA.—Heffernan and Lamb will conduct a moving picture theater in the Chambers building on West First street.

WILLIAMSPORT, PA.—The Mears moving picture auditorium has been opened at the corner of Fourth and Diamond streets.

CHAMBERSBURG, PA.—The Palace, a new picture theater, will be opened by H. R. Weber on Market street about June 1.

SIOUX FALLS, S. D.—C. D. Adams will open a moving picture theater in the Ceely building on South Phillips avenue.

GREENVILLE, S. C.—Messrs. Waters and Quinly will conduct the Colonial, a moving picture theater, at Main and North streets.

DENTON, TEX.—The Majestic, an airdome devoted to vaudeville and moving pictures, has been opened on East Hickory street.

STAUNTON, VA.—The Arcadia, a new moving picture theater, has been opened on North Augusta street.

JANESVILLE, WIS.—The City theater, a motion picture house, has been opened in the Gazette building.

SHAWANO, WIS.—J. F. Kocian and P. C. Diedrich will open a first-class electric theater in this place.

CLINTONVILLE, WIS.—The Palace of Fun, a moving picture theater, will be conducted by J. E. Gilbert of Beloit.

OCONOMOWOC, WIS.—The Grand, a new moving picture theater, has been opened by the Simons-Olson Company.

MARINETTE, WIS.—The Pastime, a moving picture theater, has been opened at 1005 Main street by Geo. Cummings.

CHEYENNE, WYO.—C. L. Hogle, of the Star and Orpheum theaters of this city, will open a moving picture theater at Rock Springs, to be known as the Orpheum. This will be one of a series in Wyoming, Nebraska and Idaho, as soon as arrangements can be made to open them.

CODY, WYO.—W. S. Greenleaf, D. A. Scofield and Dan Scofield, Jr., of Douglas, will conduct a moving picture theater in the Cummings building.

CHEYENNE, WYO.—The Fort Russell theater, formerly the Star theater of this city, has been opened at the post for the entertainment of the enlisted men.

WHEELING, W. VA.—The Airdome Amusement Company of Washington, Pa., will conduct a moving picture theater here.

PARKERSBURG, W. VA.—The Lyric, Parkersburg's fourth moving picture theater, has just been opened.

GRAFTON, W. VA.—The Dixie, a new moving picture theater, has been opened on West Main street under the management of Al Belt.

OGDEN, UTAH.—W. W. Hodgkinson, secretary of the Progressive Motion Picture Company, is planning for the construction of a moving picture theater at Pocatello, Idaho, at a cost of \$12,000.

CHEYENNE, WYO.—The Orpheum moving picture theater, located on West Seventh street, between Ferguson and Eddy streets, which was opened a short time ago, is one of the largest and in some respects the prettiest moving picture theater in the Rocky Mountain region. C. L. Hogle is manager.

NEW BEDFORD, MASS.—The Royal moving picture theater has been opened on South Water street by Oza Tesler under the management of J. E. McGuinness.

DAYTON, WASH.—The Lyric, a moving picture theater, has been purchased by C. M. Davis.

SUPERIOR, WIS.—The installation of new machinery at the Model theater, adds greatly to the enjoyment of its patrons.

PORTAGE, WIS.—The Majestic theater has been reopened after being remodeled.

CHEYENNE, WYO.—C. L. Hogle, proprietor of the Star and Orpheum theaters, and E. L. Emery have recently formed a partnership and will open up new moving picture houses in Denver and Rock Springs.

MISCELLANEOUS.

FORT MORGAN, COLO.—The Idle Hour theater has been purchased by E. Rudolph.

LEADVILLE, COLO.—The Empire and Dreamland theaters, formerly owned by Carl C. Harding, have been purchased by John Cunningham, jr.

MANITOU, COLO.—The Majestic picture theater at this place has been leased by L. E. Cummings of Colorado Springs and O. I. Blake, of Denver.

LONGMONT, COLO.—The Dreamland theater has been purchased by F. W. Dann of Loveland, who will greatly improve the same and change the name to the Scenic.

TAMPA, FLA.—The Orpheum Theater will be again devoted to vaudeville and moving pictures, conducted under the management of James H. Burgert.

ROME, GA.—The Dixie Theater, a vaudeville and picture house, will be greatly improved which will make it one of the most expensive and elaborate theaters of its class in the south.

COLUMBUS, GA.—The Grand moving picture theater, after being thoroughly improved, has been reopened under the management of J. B. McLendon.

BATAVIA, ILL.—The Fairyland motion picture theater, owned by Andrew Lang of Aurora, has been purchased by Irwin Robinson of this place who will make extensive improvements.

STERLING, ILL.—The Gem theater has been purchased by Clifford Van De Mark.

URBANA, ILL.—The Elite theater will be greatly improved.

URBANA, ILL.—Samuel Katz has purchased the Theatorium on Main street.

CLINTON, ILL.—The White Palace moving picture theater has been purchased by Douglas and George Dickerson.

FREEPORT, ILL.—Luther Guiteau is now sole owner of the Majestic theater, having purchased the interest of John Buss.

MATTOON, ILL.—The Lyric theater will be greatly improved under the supervision of Manager Nathan Stein.

SHEFFIELD, ILL.—The Wigwam moving picture show formerly owned by W. C. Voss has been purchased by Messrs. Kerzder and Schlaf of Wyand.

ELGIN, ILL.—At a recent meeting of the stockholders interested in the Star, Opera House and Temple picture theaters, consolidation of the three houses was effected. It was decided to continue the Opera House and Temple five-cent houses and by the addition of vaudeville features convert the Star into a ten-cent house. Mr. Frank Theilen of Aurora will have in charge the booking of the picture films and the vaudeville acts.

DE WITT, IOWA.—The De Witt Electric Theater has been purchased by J. A. Lisy, of Davenport, who operates a number of moving pictures theaters in this state.

IOWA CITY, IOWA.—The Bijou Dream moving picture theater has been purchased by A. T. Preston, formerly of this city, who will remodel the same.

CONNERSVILLE, IND.—The Vaudette Theater on North Central avenue, formerly conducted by H. W. Hendricks, has been purchased by W. H. Montgomery of Chicago, who will conduct it as a vaudeville and picture house.

VINCENNES, IND.—The Chimes picture theater will be re-opened under the management of C. E. Whitney.

CRAWFORDSVILLE, IND.—Mr. William Lee Gilkey has sold his Air-dome on Main street to the United States Amusement Company with headquarters at Indianapolis and which has for its purpose the promotion of amusement enterprises.

PERU, IND.—The Wallace theater has been leased by the Schiller Amusement Company of Chicago and will be conducted as a picture theater.

WATERLOO, IOWA.—C. C. Viles will open a film exchange over the Dreamland theater.

FARMINGTON, IOWA.—The Orient picture theater has been purchased by Leo Hassler.

ATLANTIC, IOWA.—The Unique picture theater, formerly owned by J. M. Young has been purchased by Will M. Petite.

STORM LAKE, IOWA.—The Scenic picture theater has been purchased by N. Sletten of Merrill, Wis.

ELKHART, IND.—O. E. Rogers of South Bend has purchased the Royal Theater, a picture house on South Main street.

LIGONIER, IND.—The Crystal Theater has been purchased by A. J. Inks and a gentleman from Toledo, who will remodel the place.

CONNERSVILLE, IND.—The Vaudette Theater has been undergoing important improvements.

WICHITA, KAN.—The Orpheum vaudeville theater has been purchased by F. A. Davis.

WICHITA, KAN.—W. H. Marple, proprietor of the Marple and Elite picture theaters, located at 417 and 409 East Douglas avenue, has sold the business to Lcdernan and Amos of Omaha, who own a circuit of vaudeville houses. The Marple is said to be the finest five-cent theater in the west.

WICHITA, KAN.—The Novelty theater, formerly the Camraphone, has been purchased by Frank Garity.

SPRINGFIELD, MASS.—Messrs. Van Zant and Babcock have sold the Palace moving picture theater, on Masonic street, to George Bishop and John Torpey.

JACKSON, MICH.—Extensive plans are being made for improvements at the Bijou theater, a vaudeville and moving picture house, by W. S. Butterfield, lessee of the theater and Manager Lampman.

GLADSTONE, MICH.—W. H. Needham and Clarence McLauren, of Manistique, have purchased the moving picture business of Habermann Bros.

IRON MOUNTAIN, MICH.—After extensive improvements the Bijou moving picture theater has been reopened.

MARQUETTE, MICH.—Charles B. Clifford, of Sault Ste. Marie, has purchased the Bijou theater in this city.

NEGAUNEE, MICH.—The Bijou theater has been purchased by Charles B. Clifford, formerly manager of the Dreamland theater, at Sault Ste. Marie.

HILLSDALE, MICH.—Horton Davis, who has been conducting the Arcade theater under the firm name of Davis & Barker, and also the Casino, has purchased the interest of Mr. Baker and will conduct the two amusement places himself. Both will be conducted as high-grade picture shows, with vaudeville added.

SEDALIA, MO.—Mr. Frank Bailey, owner and manager of the Electric moving picture theater, between Second and Third streets, contemplates making extensive improvements in the same, which will greatly enlarge its seating capacity.

ST. JOSEPH, MO.—The Lyric theater has been reopened as a moving picture house, under the management of E. M. Porter, late of New York.

RICH HILL, MO.—Messrs. Frank Kiltz and William Pontius have purchased the Star theater, formerly owned by C. S. Terry.

BOZEMAN, MONT.—The Gem theater, the oldest of moving picture shows in Bozeman, has been purchased by F. L. L. Bohart and F. A. McDonell, both of this city. Fred Rohring will have the management of the theater.

STROMSBURG, NEB.—The Elite theater has been purchased by Messrs. Shroder and Zimmer.

NEBRASKA CITY, NEB.—The Fairyland theater has been purchased by Messrs. Wallner & Schmitzen, owners of the Empire theater, in this city, as well as of a chain of moving picture theaters.

SCHENECTADY, N. Y.—The Orpheum theater, on State street, will be greatly improved.

ASHFIELD, N. C.—Messrs. Satterfield and company will conduct a moving picture theater at Riverside park.

FOSTORIA, OHIO.—The Majestic theater has been purchased by Arthur Buck, who was formerly connected with the Mystic theater in Findlay.

STEUBENVILLE, OHIO.—After extensive improvements the Alvin moving picture theater has been reopened under the management of W. B. Wilson.

NORTH YAKIMA, WASH.—William Merriman, until recently proprietor of the Lyric theater of this city, has purchased the Dreamland, of Baker City, Oregon. The name will be changed to the Lyric.

DAYTON, WASH.—D. E. Kenworthy, of Walla Walla, has purchased the Lyric theater.

NEILSVILLE, WIS.—The Electric theater has been purchased by J. H. Smith and C. A. Ayelsworth, of Sparta, who will make extensive improvements.

STOUGHTON, WIS.—The White Front picture theater, Main and Division streets, has been purchased by Emil Olson.

DARLINGTON, WIS.—Fred Loupee, of this city and Fred Rusk, of Viroqua, have purchased the Lyric theater, formerly conducted by A. C. Wertz.

SHAWANO, WIS.—The Palace Theater Company has purchased the Arcade theater and will conduct the same as a high-class moving picture show. P. C. Diedrich and J. C. Kocian constitute the company.

PHILADELPHIA, PA.—It is stated that Felix Islam, of this city, has become interested in the Lubin chain of picture theaters.

BIRMINGHAM, ALA.—The O'Brien opera house has been remodeled and will be opened as a vaudeville and moving picture house, in charge of Manager McArdle.

LITTLE ROCK, ARK.—R. L. Freeland, proprietor of the Riverview Park, announces that he will open his place of amusement with one of the finest lines of motion pictures ever seen in the South.

MERIDEN, CONN.—Messrs. Spink and Aichler, formerly proprietors of the Star theater, have purchased the Scenic in Middletown and will open it as a first-class moving picture house.

COLORADO CITY, COLO.—The Idle Hour picture show has been purchased by Messrs. Ashley and Scripture.

EVANSVILLE, IND.—Representatives of a Cleveland, Ohio, syndicate, which controls a number of moving picture shows in this state and Ohio, have been canvassing the situation with a view to locating one in this city.

LA FAYETTE, IND.—Charles Jones, owner and proprietor of the Arc theater, has sold the same to Louis A. Klene of Fort Worth, Texas. Mr. Jones has decided to go to Fort Wayne, where he will open a motion picture theater.

LA FAYETTE, IND.—The Majestic theater, which was opened several years ago by the Columbia Amusement Company, has been purchased by William F. Richardson.

LA FAYETTE, IND.—Joseph Simpson will erect a new theater building at Simpson street and Gough avenue, which will be devoted to vaudeville and moving pictures.

GOSHEN, IND.—The Jefferson will add moving pictures to its program through the summer.

COLUMBUS, IND.—The Bijou moving picture house of this city has been purchased by local capitalists and will be conducted by Charles Bennett.

CAMBRIDGE CITY, IND.—W. D. Wagar has assumed the management of the Bijou theater in this city.

MACON, GA.—The Lyric theater, having undergone many changes and improvements, has been opened under the management of Messrs. Dan Holt and Ford Guttenberger.

AMERICUS, GA.—Having been entirely remodeled and improved in every way, the Majestic theater has been reopened.

COLUMBUS, GA.—The Dreamland theater has been purchased by Charles E. Worrell and its name has been changed to the Grand.

ARDMORE, I. T.—The Princess, the popular Main street moving picture house, has changed hands, the new owner and manager being Miss Nell Nolen.

NAMPA, IDAHO.—J. D. Decker has assumed the management of the Orpheum theater owned by Messrs. Callopy and Lally.

TWIN FALLS, IDAHO.—The Iris theater, formerly owned by W. J. Landin, has been purchased by F. M. Grissom.

PAYETTE, IDAHO.—The Star theater has reopened under new management.

CLARION, IOWA.—W. F. Smith of De Soto, Wis., has succeeded Lynn Shope as proprietor of the Family theater, a moving picture show.

DUBUQUE, IOWA.—M. H. Cooley of Herscher has purchased an interest in the Princess theater, a motion picture show on Court street.

LA MAR, IOWA.—Henry Ling, formerly proprietor of the Family theater in this city, has purchased the Cynic theater at Cherokee. The place will be thoroughly remodeled and renovated and the name changed to the Wonderland.

MT. PLEASANT, IOWA.—The Mt. Pleasant Auditorium Association is planning for the erection of a new amusement hall. Architect Houghland of Chariton, Iowa, is making the plans.

OSAGE, IOWA.—W. L. Kennedy and F. G. Atherton have purchased the Lyric theater, which will be conducted under the management of Mr. Kennedy.

SHENANDOAH, IOWA.—W. D. Crone, proprietor of the Lyric, will add vaudeville to his moving picture show.

LENOX, IOWA.—The moving picture show at this place has been purchased by Carl Snyder of Bedford.

COUNCIL BLUFFS, IOWA.—O. C. Brown and William Roper, Jr., proprietors of the Majestic theater of this city, have purchased the Jewel theater on Douglas street, Omaha, and will conduct it in connection with the Majestic, putting on vaudeville program at both.

TAMA, IOWA.—Messrs. F. W. Russell and John Moyer have purchased the Idle Hour theater.

DAVENPORT, IOWA.—The Vaudette theater has been remodeled.

LINCOLN, ILL.—Jesse King has purchased the moving picture theater formerly owned by Chris Marker.

CHILLICOTHE, ILL.—The Orpheum theater, formerly owned by D. Meekel, has been purchased by J. F. Lynch and his son Fred.

KANKAKEE, ILL.—Henry Radeke of Milford has purchased the Star moving picture theater on East avenue.

CHRISMAN, ILL.—J. W. Kontz contemplates the erection of an air-dome in this city.

ROCKFORD, ILL.—The Lyric theater, located in the Woodruff block, will be greatly enlarged.

RUSHVILLE, ILL.—The Dreamland theater has been purchased by Messrs. Nell and Ridge.

ABINGDON, ILL.—Mrs. Nellie Jones of Galesburg, has purchased the Crystal electric theater from Albert Clements.

JOLIET, ILL.—The Joliet has purchased a moving picture machine and will add moving pictures to its program.

AURORA, ILL.—The Lyric theater has been reopened after undergoing improvements.

AURORA, ILL.—The Iola theater, Main street, has been purchased by A. A. Lindstrom. Mr. Lindstrom originally opened the Iola and later sold it to Walter S. Hunt.

MACOMB, ILL.—Clarence McGuire has become the sole proprietor of the Theatrum, having purchased the interest of Mr. Wilson.

FREEPORT, ILL.—When not otherwise occupied, the Grand theater will be given over to moving pictures through the summer.

NORTON, ILL.—The Crystal electric theater has been purchased by a Mr. Snyder of McCook, Neb.

DECATUR, ILL.—P. A. Bryner, who sold his moving picture show on Merchant street, has leased the old Lyric theater in the Shroeder building and will conduct it as a moving picture show.

WINFIELD, KANS.—The Airdome has been opened for the season.

ISHPEMING, MICH.—After undergoing repairs the Bijou moving picture and vaudeville house has been reopened.

OTSEGO, MICH.—The Nickelodeon has been reopened under the management of Mr. Nichols.

PETOSKY, MICH.—The Nicelo, Petosky's first five-cent theater, has been purchased by Hal Lewis of this city and C. E. Rice of Harbor Springs. Mr. Lewis is also the manager of the Lyric theater on Lake street.

CADILLAC, MICH.—Manager Russell will introduce high-class vaudeville and motion pictures at the Cadillac.

TRAVERSE CITY, MICH.—The Star moving picture show has been purchased by J. H. Rounding.

BATTLE CREEK, MICH.—The Majestic five-cent theater, formerly owned by H. T. Harvey of the Princess, has been purchased by W. C. Caldwell and will be greatly improved.

BALTIMORE, MD.—The moving picture theater, Amusu, located at 35 West Lexington street, has been purchased by the Flag Amusement Company, who will greatly improve the same.

ST. PAUL, MINN.—The Grand opera house will be devoted to motion pictures and vaudeville during the summer months.

WINONA, MINN.—Manager Burlingame has added moving pictures to the attractions at the opera house.

JEFFERSON CITY, MO.—The Lyric moving picture theater has been opened under new management.

GALLATIN, MO.—A. C. McCoy of Hamilton has purchased the moving picture theater formerly owned by W. L. Hare.

WARRENSBURG, MO.—The Princess motion picture theater has been purchased by Mr. and Mrs. M. C. Stewart of Kansas City.

TARKIO, MO.—The Elite moving picture theater, owned by Howard Bros., has undergone important improvements.

MISSOULA, MONT.—The Lyric five-cent theater has been purchased by Messrs. Fred and Lew Jackey, who will make important improvements.

GREAT FALLS, MONT.—The Bijou family theater has been reopened.

TRENTON, N. J.—The Trenton opera house will be conducted as a vaudeville and moving picture house during the summer.

TRENTON, N. J.—Michael Crowe is enlarging his moving picture theater located at Broad and Dye streets.

TRENTON, N. J.—The Bijou moving picture house has been purchased by Joseph McClurg.

NEBRASKA CITY, NEB.—The Fairyland, a moving picture show house, has been purchased by Frank S. Morse.

AUBURN, NEB.—Ed M. May of Falls City has purchased the Elite theater.

FREMONT, NEB.—The Bijou theater has been purchased by J. W. Clark and S. P. Clark, formerly of Walnut, Iowa. J. W. Glenn, former owner, contemplates establishing a picture show supply house in this city.

YORK, NEB.—The Jollo moving picture theater has been purchased by a Mr. Stokar.

DICKERSON, N. D.—The Unique vaudeville and moving picture theater has been purchased by Walter Junkin.

GUTHRIE, OKLA.—The management of the Gem and Elite picture theaters has been changed, Mr. J. F. Funk having purchased Mr. Chenowith's interest in the Gem, and Messrs. Chenowith and Kane having purchased the Elite.

OBERLIN, OHIO.—Frank L. Wilson is now sole proprietor of the Oberlin family theater, a vaudeville and moving picture house.

YOUNGSTOWN, OHIO.—Moving pictures will be given at the Grand during the summer under the management of Charles Smith, who has leased the house.

MEMPHIS, TENN.—F. T. Montgomery, owner and manager of the Majestic Theater No. 1 and Majestic Theater No. 2, has been made manager of the Luna Dome, now under construction at Madison avenue and Fourth street, and which will open about June 1.

TEMPLE, TEX.—The Lyric theater, a moving picture and vaudeville house on South Main street, has been purchased by Messrs. Kennedy and Taylor of San Antonio.

OGDEN, UTAH.—The Progressive Motion Picture Company has purchased the Globe theater on Washington street. The company has just completed the Orpheum theater here, one of the best in the west.

STAUNTON, VA.—The Bijou picture theater has been purchased by Mrs. Eugene Robertson.

NORFOLK, VA.—The Pathe moving picture theater has been reopened after undergoing improvements.

NEENAH, WIS.—The Idle Hour, a moving picture theater, has been purchased by George Burnside of this city.

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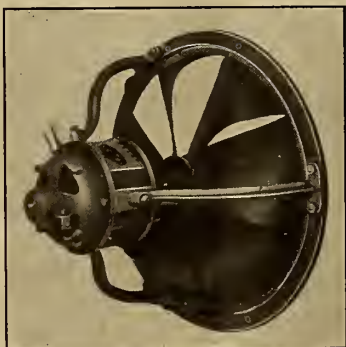


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THE NICKELODEON

Vol. II

CHICAGO, AUGUST, 1909

No. 2



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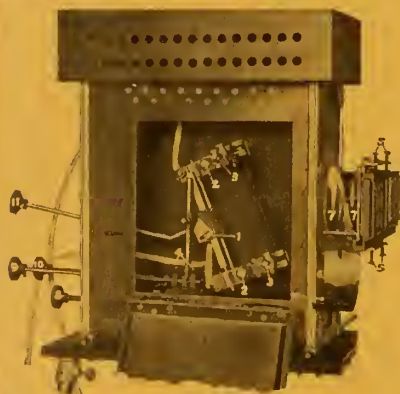
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THE NICKELODEON

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CHICAGO, AUGUST, 1909.

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MOTION PICTURE PATENTS.

IN this number THE NICKELODEON presents the first installment of a critical study and analysis of the important patents held or controlled by the holding company, known as the Motion Picture Patents Company. The author of this work is a patent expert of long experience, who is fully competent to adjudge the merits or frailties of patent claims; and being, besides, an authority on moving picture and amusement devices and processes, he is peculiarly fitted to present his findings to readers of THE NICKELODEON.

To most non-technical persons the word "patent" is something of a bugaboo. Many a worthy and otherwise sensible business man has been badly scared by being informed that he was infringing some one's patent. The fact is that a great many patents are granted which are hardly worth their papers; for all Uncle Sam guarantees is that his patent office workers will exercise reasonable care in searching the files for prior similar cases, and reasonable discretion in allowing claims. So the holder of a patent merely is assured that certain men—expert, but not infallible—have declared his idea original enough to deserve recognition. If anyone else believes differently, he is at liberty to test his convictions in the courts; and the courts may set aside as invalid the most carefully prepared claims, if circumstances warrant.

Patents, like contracts and wills, are quite apt to leave weak spots in their provisions. Much depends on the patent attorney who prepares the claims, even in the most original of inventions. It is a great mistake for an inventor to employ the services of any but the most reputable and competent attorney; for any invention worth while is liable to be contested. When all the important patents pertaining to any industry have been adjudicated, however, and have been allowed to pass into the control of a single individual or corporation, the agent so holding them secures absolute control of the entire industry. This is an unusual condition, and is always more or less unstable, because there is always the possibility of new inventions and developments arising outside the control of the holding agent. That it can work great hardship upon those outside its magic circle, however, is shown in the history of the Bell Telephone Company, which for years absolutely controlled the telephone field, preventing anyone but its licensees from engaging in the telephone business, and seizing as contraband thousands of dollars worth of infringing devices. Although many of its patents were never adjudicated, it managed to delay litigation and hold off the day of reckoning until its important patents had expired. So patent holdings at least give considerable moral strength to any cause. Possession is nine points of the law.

The Motion Picture Patents Company claims to control all the important patents of the moving picture industry. The mere fact of this control, aside from all consideration of the actual value and strength of the several patents involved, is a powerful weapon for the Pat-

ents Company. So far, the company has shown no disposition to abuse this power. On the contrary, its passivity in the face of apparent infringement has caused many observers to believe that one or more of the group of patents must have betrayed some inherent weakness, thus causing a flaw in at least one link of the chain that makes it unwise to hang any very heavy weight of litigation upon it.

ORGANIZATION.

EXHIBITORS all over the state of Pennsylvania are organizing to fight unfavorable legislation. In their combined strength, the chances are favorable that they will accomplish their purpose. It is certain that without organization they could do nothing. Perhaps the Pennsylvania laws, drastic as they are, will be a positive benefit in the end by convincing the exhibitors of the power of organization. It is badly needed in the picture theater business.

The exhibitor is the logical master of the industry. He is the ultimate purchasing power (except, of course, the public) that makes possible the very existence of the film manufacture and the film exchange. The improvement and uplift of the industry rests with the purchaser, not with the seller or the middleman. The exhibitor can, and should, demand service in accordance with *his* ideas of public demand, and not accept as final the decisions of those who sell him supplies. As an organization, the exhibitor is in a position to do this. As an individual, he is not.

An association of exhibitors should not be based upon the source of supply, or upon conditions of license or unlicense. That is a mere detail of business. It has nothing to do with either the causes for or the benefits to be derived from organization.

But organization cannot succeed unless there exists a spirit of mutual help and hearty co-operation between its members. Men are found in any industry, especially in any very young industry, who will not scruple to take advantage of their fellow members in every way possible for their personal benefit. But when the process of organization has reached the point where it interests all the better element of the business, these unreliable members will be weeded out, and, denied the privileges of association, will go down to failure.

Every exhibitor who is interested in his business and looks to a brilliant future for it ought to talk association constantly; or, better still, take an active part in the work of organization.

WHAT THE CONVENTION ACCOMPLISHED.

SOME fifty members of the Film Service Association and their friends went to Atlantic City last month and had a good time for a few days. The body is more or less social in its nature, and an occasional good time is doubtless one of the functions of its existence.

But a large number of men engaged in a single line of work do not often have the opportunity to get together and learn through discussion the solution of problems they could not handle alone. When such an opportunity does come, it seems a pity that it should be allowed to pass without any effort to benefit by it.

Beyond cementing together more closely the friendships of its members, the convention did little. A better understanding of one's competitors is always worth while; but outside of that most matters of importance to

the trade at large were left to various committees with more or less broad powers.

The matter of freight rates was referred to a committee, as was that of packages for transportation of films by express. The matter of local organizations was taken up, and after discussion it was finally decided to leave this to the various exchanges in each locality. The proposition of a purchasing committee was turned down as being impracticable. There was nothing done about a uniform price of rental. That subject, as well as that of a uniform rental contract, was not discussed at all. The much mooted question of publishing of release dates was also let severely alone.

Perhaps these questions were not considered of much importance by the delegates; but to those who could not take the trip, and who were waiting to hear what the meeting accomplished, they seemed interesting at least, and considerable disappointment has doubtless been felt at the failure of the convention to do anything worth while. The Film Service Association will not have another opportunity to get together for six months; and in that time a great many things can happen in the moving picture business.

BEING PREPARED FOR EMERGENCIES.

WHEN one considers the enormous number of picture theaters in constant operation all over the world, it is really surprising that accidents are so few. Even the newspapers have stopped crying "danger" to a considerable extent; in fact, some of them even give credit where credit is due, and praise the efficient management whose foresight prevents possible calamity. The following news item in a Columbus, Ohio, daily not only conveys this sense, but takes care to point out that the trouble did not originate in the theater at all:

TRAINED HELPERS PREVENT A PANIC.
WIDE EXITS EASILY OPENED, MEN TO HANDLE THEM, AND A COOL MUSICIAN SAVE TROUBLE.

The best of facilities for quickly emptying its big auditorium of its audience, and thorough coaching of employees as to what should be done in an emergency, prevented a panic at the Exhibit, a moving picture show, Monday evening.

During a performance there was an explosion and in a second the room was in darkness. The audience rose from its seats, and the only thing needed was a cry of fire to cause a catastrophe. But in the crisis the piano player continued the music, the employes jumped to the large side doors, which are always kept fastened with easily removed hooks, pulled up the hooks and gave the doors a push open with one movement, and the proprietor, Max Stearn, requested the audience to move out quietly, saying the performance would be resumed as soon as the trouble was located.

It was found that a small tube in a vulcanizing furnace in Westerholt's bicycle repair shop had blown out, destroying the electric light fuses leading to the Exhibit. The damage was repaired in a few minutes.

The points which appealed so strongly to the newspaper man should not be overlooked by exhibitors. Plenty of exit space should, of course, be arranged for when the theater is built. The method of fastening the exit doors that is employed in Mr. Stearn's theater is worthy of note. Since the doors must not be locked or they are useless, and must not be left unlocked or outsiders may intrude, he adopts a large hook, easily raised and quite conspicuous. Such a method effectually bars entrance, yet affords immediate release from the interior.

But the most important factor of safety of all is the training of employes. Every man, woman or child connected in any way with the operation of a picture theater should be instructed every day just what to do in

an emergency, as well as what not to do. The requirements are not hard, and there is no necessity for heroics; but employes can hardly be expected to take the initiative in matters of this kind. It is the duty of the manager to keep them in training. It should be remembered that the danger is not from fire or accident, but from panic—the sudden terrible fear that comes to crowds of people shut up together. *That* is the thing to be prepared for.

It is interesting to note that Max Stearn, proprietor of the Exhibit, the theater mentioned in the news item, is secretary of the Ohio Film Exhibitors' Protective Association.

FILMS D'ART.

THERE is a certain question which has occurred to every modern writer or editor of fiction, and it takes the following form: Which has the most value—a poorly written story of powerful plot, or an artistically prepared story of feeble plot?

In Europe the producers of moving picture subjects are called film editors, because it is recognized that they are publishers of stories. And a *film d'art* is simply an unusually well told story. (It should be observed in passing that, with the usual editorial freedom, we calmly purloin the term from those eminent Parisian engineers who are so modest as to appropriate it only for a portion of their product, and proceed to apply it to any film of sufficient excellence, regardless of its maker.)

Americans generally refuse to play the game of "follow the leader" unless they be chosen leader. Perhaps that is why the American publishers of films make little real effort to follow the pace set by the foreign originator of the *film d'art*, whose leadership in the points covered by that term is unquestioned.

But to revert to the literary question in our first paragraph: Which has the most value—a poorly written story of powerful plot, or an artistically prepared story of feeble plot? Unquestionably the poorly written story with a good plot. The reason for this decision is that poor writing, or poor acting, may be repaired and improved; but poor plot is irreparable, fatal.

So the American picture manufacturers, after all, have a little the best of it; for, of the two, they are inclined to present the strong plot poorly written. To eliminate the implied reproach they should use more time and better actors.

SEASONABLE SHOWS.

THE word "seasonable" brings to the mind of the moving picture exhibitor a dream of Christmas crowds, of Thanksgiving day throngs and Fourth of July frolics, with their appropriate pictures and programs. But it probably never once occurs to him what the seasons really are.

We Americans run to seasons all through life. As boys we have our top season, our marble season, our shinny season, our football season. In the country we have the frog season, the fishing season, the shooting season, and the season of willow whistles. Then the baseball season, which lasts all summer, and the skating and sleighing season, which last all winter, serve to round out the strenuous year. We have busy seasons and dull seasons; hot seasons and cold seasons, strawberry seasons, peach seasons, watermelon seasons and bock beer seasons. In a word, there is a season for everything and everything in its season.

But as a rule the moving picture producer grinds along the even tenor of his way with great contempt for

the changes that the seasons bring. Spring, summer, fall and winter we see the same old plots ground into new films—same old love stories, same old chases, same old heroics.

Why not start a new series? Let the hot and tired city worker pay his nickel and get a breath of the summer resorts. Take him on a fishing trip, or a hunting or canoeing trip through the cool green wilderness. Put him on the cup winner in a yacht race and let him watch her sails swing and her bows throw the spray.

The love of outdoors is becoming a larger factor of typical American life every year. The popular magazine writers recognize it, the railroads, the steamship lines, the summer hotels and the dealers in sporting goods are reaping a harvest because they recognize it. Everybody knows it except the moving picture maker—the one man who can give us a really good imitation of the real thing. The exhibitor can wake him up by calling for outdoor pictures. If he starts now, perhaps we will have some good summer subjects by next season.

THE NEW FILM SHIPPING RULE.

IN its April number, THE NICKELODEON made editorial comment on an arbitrary ruling put into effect by the Pacific Express Company regulating the packing of moving picture film for shipment. The absurdities of the order were pointed out at that time; but when men pass laws dealing with conditions or commodities of which they are ignorant, absurdities are to be expected.

It was hardly to be expected, however, that in the light of the increased knowledge of the film business which has come to all classes within the last year, these restrictions and annoyances should actually be increased instead of diminished. In the face of the perfection and adoption of incombustible film the following curiously illogical and arbitrary ruling of all express companies has been approved by the Interstate Commerce Commission:

On and after August 1, 1909, films must be packed and labeled according to these regulations or they will be refused for shipment:

First—They will be accepted as merchandise only when in heavy metal cases (not tin), and enclosed in wooden boxes.

Second—They must bear a label printed on red paper not less than three inches square and reading as follows:

"MOVING PICTURE FILMS MUST NOT BE LOADED OR STORED NEAR A RADIATOR, STOVE OR OTHER SOURCE OF HEAT."

Protests seem to be useless, and for the present at least the annoyance must be borne. By the time a considerable amount of good money has been invested in new armor-plate steel boxes and oak chests for all prospective shipments of film, perhaps the common carriers will achieve common sense, and the latest "pinhead" rule will be called off.

TRICK PICTURES.

ALL the world likes to be humbugged, observed P. T. Barnum. Perhaps he did not use quite the right word; but we all know what he meant. Nearly everybody loves mystery; and many an inventor of an especially intricate puzzle has reaped a large reward.

The moving picture is peculiarly adapted to producing mysterious effects. In fact, it may be said that with enough care and study practically any effect desired can be obtained. It finds its limit only as the imagination of man is limited.

In the early history of the art, after popular interest in the simple expressions of motion, such as railroad trains, men running, etc., had diminished, the easier

forms of trick pictures became quite common. The acted play had not yet been developed for the camera, and the best makers of all countries devoted much of their effort to the production of mystery effects and tricks. Some of these older films have hardly been surpassed even yet; for competition had not brought the hurry that affects the film makers today, and more time was given to planning.

Trick pictures are rather expensive to make. True, they do not demand the large companies of actors that are required in the staging of pretentious plays; but they do demand an increased attention to detail and, usually a special line of properties. Furthermore, many of them, especially those pictures of inanimate objects in motion, require a great deal of time. It is reported that one French manufacturer consumed seven months in working out a single trick picture and then was overcome by a mental malady due to the continued close application. But this, of course, must have been an exceptional picture. Effects of the deepest mystery and most absorbing interest can be produced without any extraordinary tax upon either the mental powers or the treasury of the well-equipped manufacturer.

Trick pictures will always be very popular, for the reason explained by Mr. Barnum. Furthermore, they have a permanency of interest and value that assures a continued demand after contemporaneous dramatic productions are dead and shelved; and they add greatly to the popular reputation of their maker. For this reason, a few trick pictures, if properly exploited, form good investments for those manufacturers who are equipped to produce them.

BAND CONCERTS AND MOVING PICTURES.

A GOOD many municipalities make extraordinary efforts for the happiness of their population nowadays. Not only are parks being laid out everywhere, but in those parks are free gymnasiums, libraries, swimming pools and dance halls. And to cap the climax, the park commissioners then employ brass bands of recognized ability to discourse sweet music to the assembled multitude, thus keeping the citizenry satisfied with city life in hot weather.

Music is, perhaps, our oldest entertainer. There is no question that motography is our newest. But it must occur to the thinking man that sooner or later some park commissioner, somewhere, will propose free moving pictures as an adjunct to the music. In fact, it is by no means certain that the step has not already been taken; as witness the following dispatch from Cananea in the *Bisbee (Arizona) Review*.

CANANEA, June 26.—The city authorities have made arrangements to have free moving picture entertainments on Sunday and Thursday evenings of each week until the winter nights approach. These occasions will be enlivened by the good music which has been a nightly attraction for many months past. Juarez park is probably the finest place of the country, and no effort has ever been spared to increase its usefulness as a place for amusement and rest.

The first impulse of the exhibitor whose money is invested in his picture show-house might naturally lead him to protest this free distribution of the thing he makes his living by selling. But after looking at the situation from all sides, he may alter his decision. Suppose a lot of park boards do decide to give free picture shows on certain nights. Will not the samples distributed among the people in this way, so to speak, create an appetite for more than can only be gratified by the dropping of

coin into the coffers of the legitimate exhibitor? Remember that in spite of the wonderful popularity of moving pictures, authorities figure that fully sixty-five per cent of the people do not yet know what the words mean. So the pictures can still stand a good deal of advertising; and if the park boards are willing to stand the expense, so much the better. When moving pictures are given free, and out in the open where nobody can help seeing them, that sixty-five per cent of benighted ones will diminish at a rapid rate. That means more picture "fans," and, in the end, more money for the theater man.

MOTION AD NAUSEUM.

ONE of the first injunctions placed upon the newly instructed moving picture actor is to "keep moving." Since the pictures he is playing for are able to show motion, motion must be the order of the day, and activity must never relax for a moment. The man who is reading a letter or newspaper must slap his knee, tear his hair, or at least make faces. Even the pictured sleeper is scarcely left in peace, but must undergo a nightmare or a convulsion to deserve the name of "moving picture."

All this must be very astonishing to the thinking portion of the dear public. It is to be presumed that people attend picture shows because they depict life, either real or imaginary; not merely because they depict something moving. There was a time when the sight of a picture showing any motion in any part of it brought wonder and applause; but not now. In the ideal moving picture every motion should have its meaning. In no other way can the precepts of art be served. And surely there can be no meaning in the exaggerated consequences of the "keep moving" order.

There is enough motion in any acted moving picture play to satisfy the popular demand for activity without requiring unnatural and ridiculous movement. If the action of the story allows its characters any rest whatever, for art's sake let them sit still occasionally.

SOCIAL USE OF MOVING PICTURES.

CITIES of the continent have found a way to provide for the people's play through the social use of public parks," says Lewis E. Palmer, in the *Survey*. "Streets are turning into playgrounds and open spaces for rest and recreation invite the workers. Here in America we have not found time to devote to such things; land is too valuable and municipal co-operation is lacking. Professor Patten says in his new book that the European way is best—that physical sport out of doors would be the natural corrective of the sedentary life of indoor workers." But what are we in America going to do until there is a 'geographical reorganization of our cities fundamental enough to replace whole areas of dwellings with parks, narrow streets by boulevards, shipping ways with boating courses and construct gymnasiums and baths extensive enough for many thousand people?"

"Is there not a reason here for a more constructive attitude on the part of city authorities and the public in general towards moving picture shows? If parks and playgrounds are lacking, here is a temporary substitute in the commercialized street.

"It will do no harm to prophesy and picture the time when the cities will do their share in providing wholesome outdoor amusement and the moving picture shows will become in reality the 'people's theater.'"

Film Service Association Convention

By Laurence F. Cook

PROMPTLY at 3 p. m. the second annual meeting of the Film Service Association was called to order at Atlantic City, July 16. On calling the roll it was found that out of fifty-three qualified members forty-one were either present in person or were represented by proxy.

The secretary's minutes of the previous meeting being read and approved, the convention proceeded to get down to business.

Letters of resignation were read from President William H. Swanson and Vice-President Carl Laemmle, and accepted. The executive committee then reported A. J. Gilligham and William Steiner, both of the committee, as candidates for president and vice-president, respectively. The vacancies on the executive committee were filled by Frank Howard, of Boston, and Richard Rowland, of Pittsburg, W. F. Fox, of New York, being the holdover member of the committee.

Many important letters were read by the executive committee and referred to the convention for its consideration. The most important of these was one from the American Express Company. This letter was a demand that in the future all film be shipped in a metal box stronger than tin, and that box be put in a wooden box without excelsior or other inflammable packing of any kind. This seemed rather arbitrary and unnecessary, and was thoroughly discussed.

The sense of the meeting as taken seemed to indicate that the exchanges would use the traction companies as much as possible in the future, and this will probably be done. The matter was finally passed on to the next day's calendar.

The licensed film manufacturers were made honorary members of the association, and the manufacturers of licensed machines were invited to become the permanent guests by a unanimous vote.

Inasmuch as the association has been reorganized on a co-operative basis, and is to continue more on social lines, it was voted to discontinue the initiation fee in the future, and the by-laws were ordered so changed. The annual dues are \$25 per member.

Two new members were elected to the benefits of regular members at this meeting. They were the Moving Picture Service Company, of Syracuse, N. Y., A. C. Hayman, delegate; and Kleine Optical Company, of New York, J. E. Willis, delegate.

The report of the entertainment committee was read and accepted. The program was announced as follows: Roller chair parade for Friday evening, beginning at



Arthur J. Gilligham, President.

8:30 o'clock; start to be made at Young's Hotel. Saturday, members, guests and the press were invited to attend a banquet at the Marlborough-Blenheim, and Sunday was to be given over to private parties, etc.

Adjournment at 6:30.

Promptly at 8:30 the entire association, including the wives of the members, guests and press, started the roller chair parade, which lasted in places till the "wee sma' hours." Arrangements had been made by the entertainment committee with all places of amusement along the board walk by which the badge of the Film Service Association was good for admission, and this feature was greatly appreciated. The parade started one hundred strong, and was marred only by a slight thunder storm, which did but little damage. After the parade the convention was invited to a Dutch supper, given by Sigmund Lubin, who, as the hilarity progressed, was familiarly called "Pop." Well, any way, some of the members got to bed before it was time to wash up for breakfast.

The bathing party came off as per schedule, and the various delegates again convened for the second day's meeting.

The second day's gathering of the members of the Film Service Association, despite several earnest conferences of the executive board, failed to develop the subjects of interest generally anticipated. The convention felt itself compelled to bring up for reconsideration the matter of express companies, inaugurating, beginning August 1st, a rule which requires a packing of film reels in metallic cases heavier than ordinary tin; and a lengthy and earnest discussion resulted in the appointment of a committee of manufacturers, whose duty it became to confer with the express officials, for the purpose of arriving at some amicable understanding, and an agreement upon a package arranged for the transportation of films, which may be returned to the film agency or manufacturer for repeated use. This kind of a package the manufacturers have agreed to furnish.

The other subject also involved a transportation issue. Delegates from points west of the Missouri river invited the attention of the convention to the fact that transportation companies west of the Missouri river were enforcing a freight rate on all shipments of moving picture apparatus and machinery double the ordinary first class rates. This issue also seemed to arouse an apparently dormant interest of the individual members, and resulted in the appointment of a committee which will give the matter not only consideration, but will investi-



Herbert L. Miles, Secretary

gate with a view of modifying what appears to be an arbitrary attitude of the western transportation companies. This committee will meet with the Traffic Managers' Association, and endeavor to effect a change in rates.

While the number of delegates present did not exceed forty-two, and while the questions at issue and for consideration by the meeting were not of extraordinary moment, the confidence and faith in the future of the Film Service Association was indicated by the fact that thirty-nine promptly paid all membership dues.

A. Kessel, Jr., representing the Empire Film Company, tendered his company's written resignation from the association, alleging as the only reason the fact that it was not a licensed firm. The Fire & Liability Insurance Company, through whom the Motion Pictures Patent Company contemplated providing a fire and liability insurance, was given the privilege of setting forth its plan at this meeting.

The treasurer's report indicated that 90 per cent of the membership had paid their dues.

The meeting adjourned at 6 p. m. to convene for its third and final session, on Sunday at 2 p. m., after an announcement had been made that the entertainment program would continue with a banquet at 8 p. m. at the Marlborough-Blenheim.

THE BANQUET.

Pedestrians wending their way south on the board walk, accustomed as they are to lavish display, halted in surprise and curiosity as they discovered a parade of roller chairs that turned into the north entrance of the

Marlborough - Blenheim at 8 o'clock Saturday evening.

Delegates, members, friends, guests and wives were arriving for the Film Service Association's banquet, which was scheduled for that hour. Promptly the guests were seated in one of the larger dining rooms, made resplendent by additional lights and floral decorations.

The wide experience as toastmaster of A. J. Gilligham, from Grand Rapids, Mich., manifested itself when the guests were seated, and the serving of the elaborate menu began, and the deliverance of various addresses. The menu was of a character that indicated the indifference of the host to expense, and showed charming judgment in the selection of the food and beverages offered. In his eloquent introductory address, bidding the guests welcome, the wisdom of the organization in selecting Mr. Gilligham for its president was clearly demonstrated.

The elaborate musical and vocal program delighted the guests during the interval between the speeches. Robert Lieber, of Indianapolis, treasurer of the association, sounded the keynote of the convention and aroused immense enthusiasm. He said in part:

"At our last meeting in New York I was one of those who doubted the advisability of the moves of the Motion Picture Patents Company and of this organization, and I said so. Today I believe that the aims and plans of these two organizations will work out in a great degree as planned.

"We get together every six months, and at each meeting the members become better acquainted with each other, and while they are competitors, this acquaintance helps to soften the strife of business. I believe in the



Robert Lieber, Treasurer



The Bathing Party Came Off as Per Schedule.

future of this business. I see in that future the greatest possibilities, and personally I am striving for the uplift of this industry. Its foundations are firm, and with proper care it can be made into one of the most profitable businesses. We must all endeavor to educate the general public at large as to the fine points of this game, and our business will grow in exact proportion to the understanding that the public has of those fine points."

Samuel Long, of the Kalem Company, when called upon, mentioned his recent trip abroad. He called attention to the fact that in Europe they show poorer pictures than we of America, but that they charge a greater price for admission, and hoped that the American exhibitor would soon learn to do the latter.

H. N. Marvin, of the Biograph Company, told of the efforts of his firm to uplift the business, and claimed that the results were to be seen in the film which his firm puts on the market.

Siegmund Lubin, when called on, rose to the occasion with a eulogy of Thomas A. Edison, giving that grand old man full credit for making the motography of today possible. This was responded to by Mr. Pelzer, general sales agent for the Edison Manufacturing Company, who thanked Mr. Lubin in excellent spirit.

Representatives of the various sections of the country were called upon, and responded in many and well chosen terms, after which the feminine guests were called upon. They told principally of the hardship of being married to men who were engaged in the film industry. All seemed glad of a chance to get acquainted with their husbands again.

The banquet ended with the presentation of five beautiful loving cups to past and present officers of the association. The presentation speeches were made by Secretary H. A. Miles, and in felicitous terms he presented cups to the following:

James B. Clark, of the Pittsburg Calcium Light & Film Company, ex-president of the Film Service Association. In the absence of Mr. Clark, Mr. Roland, his partner, accepted for him.

William H. Swanson, retiring president.

Fred C. Aiken, ex-vice-president.

In the absence of both the above mentioned a committee of Messrs. Rock, Montague, Wright and Hutchinson, was appointed to take the cups to Chicago and present them to Messrs. Swanson and Aiken, with the association's best wishes.

Percy Waters was not present to receive his cup.

Frank J. Howard, one of the new executive committee, was presented with a cup commemorative of his efforts in behalf of the members of the association.

After hearing from Baby Flintom, the young son of A. D. Flintom, who, by the way, traveled further than any other delegate to the convention, the banquet was adjourned with the singing of "Auld Lang Syne."

The speakers at the dinner were Messrs. Rock, Lubin, Lieber, Marvin, Howard, Fox, Roland, Long, Morton, Singhi, Hutchinson, Willis, Miles, Flintom, Steine, Montague, Bearst and Pelzer.

The morning of the third day of the convention was spent by the various delegates in bathing parties and general sightseeing on the beach, strolls and chair parties.

A quorum of the convention was finally gotten together at 3 p. m. This meeting developed little of importance with regard to the film situation, several matters being left in an unsatisfactory and unfinished state.

The association passed a unanimous resolution that Thomas A. Edison be invited to become an honorary

member of the Film Service Association. It was ordered that an engrossed copy of this resolution be sent to him.

Perfunctory votes of thanks to the various committees, members, press, and entertainers, were passed, and adjournment was taken at 5 p. m.

The committee appointed to present loving cups to the absentee Chicago ex-officers, Messrs. Aiken and Swanson, held an informal luncheon for those gentlemen at the Union hotel, Chicago, at 3 p. m., July 27, during which many felicitations and mutual good wishes were exchanged.

Palm Beach, Fla., by an overwhelming vote, was selected as the place at which the next semi-annual meeting is to be held in January, 1910, the exact date to be fixed by the executive committee.

ANNUAL DINNER THE FILM SERVICE ASSOCIATION.

MENU.

Little Nick Clams.	Martini Cocktail.
Strained Chicken Okra	
Olives	Salted Nuts
Planked Bluefish, Shore Style.	Radishes
Cucumbers.	Haut Sauterne.
Crab Meat, Newburg	
Roast Jumbo Squab, Marlborough	
Louis Roderer Brut.	
Potatoes, Rissole.	New Corn au Gratin
Tomato Salad	
Roquefort and Neufchatel Cheese	
Toasted Crackers	
Chocolate Meringue	Fancy Cakes
Brandy	Creme de Menthe
Coffee	
Cigars and Cigarettes	

ROSTER OF THE DINNER

A. J. Gilligham, president, Grand Rapids, Mich.
 William Steiner, vice-president, New York, N. Y.
 Mrs. W. Steiner.
 Herbert Miles, secretary, New York, N. Y.
 Mrs. H. Miles.
 Robert Lieber, treasurer, Indianapolis, Ind.
 Mr. and Mrs. William T. Rock, New York, N. Y.
 Mr. and Mrs. S. Lubin, Philadelphia, Pa.
 J. A. Berst, New York, N. Y.
 H. N. Marvin, New York, N. Y.
 Baxter Morton, New York, N. Y.
 John Pelzer, Orange, N. J.
 Samuel Long, New York, N. Y.
 A. C. Roebuck, Chicago, Ill.
 Ingvald C. Oes, Copenhagen, Denmark.
 Mr. and Mrs. Frank J. Howard, Boston, Mass.
 Mr. and Mrs. F. W. Singhi, Philadelphia, Pa.
 Mr. and Mrs. I. M. Lowry, Philadelphia, Pa.
 Mr. and Mrs. Samuel Stein, Philadelphia, Pa.
 James A. McCaffrey, Philadelphia, Pa.
 V. R. Carrick, Philadelphia, Pa.
 Mr. and Mrs. Harry Schwalbe, Philadelphia, Pa.
 Mr. and Mrs. R. Etris, Philadelphia, Pa.
 Miss Laverne Etris, Philadelphia, Pa.
 E. M. Harrington, New York, N. Y.
 Alfred Weiss, New York, N. Y.
 William Fox, New York, N. Y.
 J. B. Willis, New York, N. Y.
 H. B. Coles, New York, N. Y.
 George Hardy, New York, N. Y.
 George W. Buckridge, New York, N. Y.
 Jacob Loeb, New York, N. Y.
 Matthew W. Wood, New York, N. Y.
 Harry Bowers Mingle, New York, N. Y.
 A. K. Kessel, Jr., New York, N. Y.
 Will C. Smith, New York, N. Y.
 Mr. and Mrs. John B. Rock, Chicago, Ill.
 S. S. Hutchinson, Chicago, Ill.
 William Wright, Chicago, Ill.
 Edward A. Montague, London, England.
 Mr. and Mrs. Richard A. Rowland, Pittsburg, Pa.
 A. Warner, Pittsburg, Pa.
 H. A. Lande, Pittsburg, Pa.
 J. W. Melchor, Columbus, Ohio.
 Lawrence F. Cook, Chicago, Ill.

Louis Less, Toledo, Ohio.
 Mr. and Mrs. A. D. Flintom, Kansas City, Mo.
 S. B. Flintom, Kansas City, Mo.
 John R. Freuler, Milwaukee, Wis.
 J. A. Schuchert, Buffalo, N. Y.
 A. C. Hayman, Syracuse, N. Y.
 W. H. Mosher, Troy, N. Y.
 E. Mandelbaum, Cleveland, Ohio.
 Edward Kohl, Cleveland, Ohio.
 H. E. Aitkens, St. Louis, Mo.
 R. E. Aitkens, Joplin, Mo.
 Marion S. Pearce, Baltimore, Md.
 Philip J. Scheck, Baltimore, Md.
 John C. Weidman, Baltimore, Md.
 Louis C. Wurzer, Detroit, Mich.
 Philip Gleichman, Detroit, Mich.
 Mr. and Mrs. Tom Moore, Washington, D. C.
 Miss Gertrude L. Weidman, Washington, D. C.
 Mr. and Mrs. Frank M. Zepp, Indianapolis, Ind.
 J. S. Levin, Bayonne, N. J.

LIST OF DELEGATES.

W. T. Rock, Vitagraph Company.
 William Steiner, Imperial Film Service.
 Robert Lieber, Lieber Film Service.
 William Fox, Greater New York Film Service.
 Herbert L. Miles, Miles Bros.
 John C. Weidman, Miles Bros., Baltimore.
 Alfred Weiss, Alfred Weiss Company.
 Frand J. Howard, Boston.
 A. Warner, Duquesne Film Service.
 H. Schwalbe, Electric Theater Supply Company.
 E. Mandelbaum, Lake Shore Film Supply Company.
 Philip Gleichman, National Film Service, Detroit.
 M. S. Pearce, Pearce & Scheck, Baltimore.
 J. A. Schuchert, Buffalo Film Exchange.
 L. Less, Superior Film Exchange, Toledo.
 Edward Kohl, United Film Exchange, Cleveland.
 S. S. Hutchinson, H. & H. Film Company, Chicago.
 J. W. Melcher, Ohio Film Service, Columbus, Ohio.
 S. A. Shirley, Pittsburg Calcium Light and Film Company,
 Wilkes Barre.
 N. H. Mosher, Actograph Company, N. Y.
 E. M. Harrington, Actograph Company, Troy.
 Ferd Singhi, Lubin Film Service.
 J. B. Willis, Klein Optical Company, N. Y.
 R. B. Rowland, Pittsburg Calcium Light and Film Company,
 Pittsburg.
 Harry E. Aitken, Western Film Service, St. Louis.
 R. N. Aitken, Western Film Service, Joplin, Mo.

J. R. Freuler, Western Film Service, Milwaukee.
 Charles Calchuff, Calchuff Film Service, Philadelphia.
 Robert Etris, Lubin Film Exchange.
 A. D. Flintom, Yale Film Exchange, Kansas City.
 J. B. Clarke, Pittsburg Calcium Light and Film Company,
 Pittsburg.
 P. J. Scheck, P. & S., Baltimore.
 J. A. McCaffrey, Electric Theater Supply, Philadelphia.
 A. C. Hayman, Motion Picture Service Company, Syracuse.

HONORARY.

J. A. Berst, Pathe Freres, N. Y.
 E. H. Berst, Pathe Freres, Chicago.
 John Pelzer, Edison Manufacturing Company, N. Y.
 Wm. Wright, Kalem Company, Chicago.
 Samuel Long, Kalem Company, New York.
 J. N. Hardy, Kalem Company, New York.
 Baxter Morton, Nicholas Power Company, New York.
 A. C. Roebuck, Enterprise Optical Company, Chicago.
 H. N. Marvin, Biograph Company, New York.

Railroads Showing Pictures at Seattle

The Canadian Pacific railroad has opened its moving picture exhibit in the agricultural building at the Alaska-Yukon-Pacific exposition. The exhibit is mainly of beauty spots along the lines of the Canadian Pacific, and the scenic reproductions were graphically described by the lecturer, W. F. Carson.

Moving pictures taken from the cowcatcher of a locomotive showing the Columbia river scenery of the O. R. & N. and the Cow Creek canyon, Willamette valley, Rogue River valley and Umpqua valley scenery of the Southern Pacific will be secured by the passenger department of the Harriman lines.

It is planned to operate a special train over the O. R. & N. between Celilo Falls and Portland. A moving picture taking machine will be fastened to the pilot of a locomotive, and the entire run between Celilo and Portland will be shown. The next three days will be occupied in photographing portions of the Southern Pacific line between Portland and Ashland.



W. H. Swanson, Chicago,
 Ex-President of the Association.

E. A. Montagu, Chicago and London,
 French and German Spoken.

F. C. Aiken, Chicago,
 Ex-Vice-President of the Association.

Important Motion Picture Patents

By Austin Sherrill

THE prominence of the Motion Picture Patents Company in the field of moving pictures,

manufacturing and exhibiting, both of which fields the company claims to control, is due to its alleged monopoly of all rights to make, own and sell motion picture films in the United States. The company owns several patents, one at least of which pertains to the film-picture in strip form, and others of which pertain to the machines by means of which the picture film is projected upon the screen in the theater.

Under date of May 26, 1909, the Motion Picture Patents Company issued letters to many independent users of films and projecting machines, in which letters nine of their patents were referred to by number and date. Claim was made that these patents were infringed by nearly all independent users of moving pictures in the ordinary form. The patents are as follows:

- No. 578,185, March 2, 1897, to Armat.
- No. 580,749, April 12, 1897, to Armat.
- No. 586,953, July 20, 1897, to Jenkins and Armat.
- No. 673,329, April 30, 1901, to Smith.
- No. 673,992, May 14, 1901, to Armat.
- No. 707,934, August 26, 1902, to Latham.
- No. 722,382, March 10, 1903, to Pross.
- No. 785,205, March 21, 1905, to Ellwood.
- Reissue 12,192, January 12, 1904, to Edison.

A tenth patent, Reissue No. 12,037, September 30, 1902, to Edison, pertaining only to cameras for making the pictures, was not mentioned in these letters.

Readers of THE NICKELODEON everywhere will be interested in these patents. They will be taken up one by one in these pages and their principal points explained and discussed.

Most prominent of the nine, because of the great scope of its claims, is Reissue Patent No. 12,192, dated January 12, 1904, and issued to Thomas A. Edison as inventor. In this patent the inventor says:

"The purpose I have in view is to produce pictures representing objects in motion throughout an extended period of time which may be utilized to exhibit the scene including such moving objects in a perfect and natural manner by means of a suitable exhibiting apparatus. I have found that it is possible to accomplish this end by means of photography.

In carrying out my invention I employ an apparatus for effecting by photography a representation suitable for reproduction of a scene including a moving object or objects comprising a means, such as a single camera, for intermittently projecting at such rapid rate as to result in persistence of vision images of successive positions of the object or objects in motion as observed from a fixed and single point of view, a sensitized tape-like film, and a means for so moving the film as to cause the successive images to be received thereon separately and in single line sequence. The movements of the tape-film are intermittent, and it is preferable that the periods of rest of the film should be longer than the periods of movement.

By taking the photographs at a rate sufficiently high as to result in persistence of vision the developed photographs will, when brought successively into view by an exhibiting apparatus, reproduce the movements faithfully and naturally.

I have been able to take a single camera and a tape-film as many as forty-six photographs per second, each having a size measured lengthwise of the tape of one inch, and I have also

Patents, like contracts and wills, are quite apt to have weak spots in their provisions. This article should have the serious attention of every man who has interest in the moving picture industry.

been able to hold the tape at rest for nine-tenths of the time; but I do not wish to limit the scope of my invention to this high rate of speed

nor to this great disproportion between the periods of rest and the periods of motion, since with some subjects a speed as low as thirty pictures per second or even lower is sufficient, and while it is desirable to make the periods of rest as much longer than the periods of motion as possible any excess of the periods of rest over the periods of motion is advantageous."

There are six figures of drawings accompanying the specification and forming a part of the patent. All six of these are reproduced herewith and are numbered Fig. 1 to Fig. 6, inclusive, as in the original patent.

Fig. 1 is a plan view of a camera, with the top of the casing removed, showing the film reels, the film moving apparatus, and a motor for driving the film, all mounted within the camera box. Fig. 2 is a side view of the camera, with the side of the box removed, showing the film driving motor and mechanism and also a governor for controlling the speed; the front of the box shows the

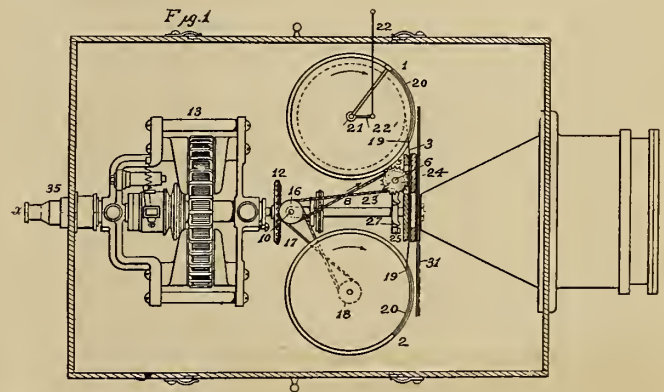


Fig. 1.

projecting lens in sectional view; at the rear of the box is shown a microscopic finder in sectional view, whereby the operator may watch the image upon the film. Fig. 3 and Fig. 4 are enlarged views of the stop mechanism, or intermittent mechanism. Fig. 5 is a plan of the shutter, making six exposures per revolution, and Fig. 6 is a picture of a strip of the film, showing the images sidewise upon the film, the film running through the machine horizontally.

The drawings are liberally supplied with numerals set against the various parts of apparatus. Each apparatus part has its own exclusive number, which it bears in all of the different views where it appears, and the different parts may be identified by reference to the numeral given to each.

Referring to the drawings, and to the numerals appearing upon them and identifying the different parts, 3 indicates the transparent or translucent tape-film, which before the apparatus is put in operation is all coiled on a reel in the sheet-metal box or case 1, the free end being connected to an empty reel in the case 2. The film 3 is of sufficient width to admit the taking of pictures one inch in diameter, between the rows of holes 4, Figs. 2

and 6, arranged at regular intervals along the two edges of the film, and into which holes the teeth of the wheels 5, Figs. 1 and 2, enter for the purpose of positively advancing the film. The wheels are mounted on a shaft 6, which carries a loose pulley 7—that is, a pulley frictionally connected to its shaft and forming a yielding mechanical connection. This pulley is driven by a cord or belt 8 from a pulley 9 on the shaft 10, which shaft is driven by means of the beveled gears 11, 12. The wheel 12 is driven by an electric motor 13, which when the apparatus is in use is regulated to run at the desired uniform speed, being controlled by the centrifugal governor 14 and the circuit-controller 15. On the shaft 10 is another pulley 16, which is connected by a cross-belt 17 to a pulley 18, also frictionally connected to its shaft, and which carries the reel to which the tape is connected in casing 2. The film passes from the casing 1 through a slit formed by the edge 19 and the sliding door 20, which is normally thrown forward by the spring 21, Fig. 2, with sufficient force to clamp the film and hold it from movement. When the door 20 is retracted by pulling on the rod or string 22, which is connected to the arm 22, the film is liberated and allowed to advance.

The shaft 6 is provided with a detent or stop-wheel

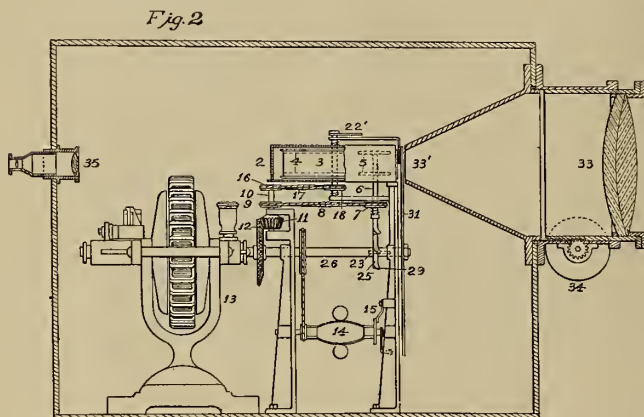


Fig. 2.

23, the form of which is most clearly shown in Figs. 3 and 4. The wheel 23 is provided with a number of projecting teeth 24, six being shown, which teeth are adapted to strike successively against the face of the co-operating detent or stop-wheel 25 on the shaft 26, which is a shaft which is constantly driven by the motor. The wheel 25 has a corresponding number of notches 27 at regular intervals around its periphery. These notches are of such size and shape that the teeth 24 can pass through them, and when the wheels 23 and 25 are rotated in the direction indicated by the arrows each tooth in succession will strike the face of wheel 25, thereby bringing the film absolutely to rest at the same moment that an opening in the shutter exposes the film, and will then pass through a notch, allowing the tape-film to be moved forward another step while it is covered by the shutter. To avoid the danger of the wheel 25 moving so quickly that a tooth can not enter the proper notch, a laterally-projecting tooth 29 is provided adjacent to each notch. When a tooth 29 strikes a tooth 24, the latter tooth will be guided by the tooth 29 into the adjacent notch 27.

Detent spring or pawl 30 prevents backward movement of the wheel 23.

The parts described may be so proportioned that the wheel 23 is at rest for nine-tenths of the time in order to

give to the sensitized film as long an exposure as practicable and is moving forward one-tenth of the time, and the forward movement may be made to take place thirty or more times per second, although the rapidity of movement or number of times per second may be regulated as desired.

On the shaft 26 is a revolving disk 31, serving as a shutter for alternately exposing and covering the sensitive film. This disk, which is continuously revolving, is provided with six apertures 32 at regular intervals around it near the edge, they being so arranged that one of the apertures passes directly between the camera-lens 33 and the film each time the film is brought to rest, the light-rays passing through the opening 33 feet and falling on the film half-way between the reels on which the film is wound.

Thirty-four is a device for adjusting the camera-lens toward or from the film, and 35 is a device by means of which the operator can focus the camera on the object to be photographed.

Although the operation has been partially indicated in the description of the apparatus, it may be reviewed briefly.

The camera is first loaded with a sensitive tape-film several hundred feet long and the motor is set in operation. Since the spring 21 causes the door 20 to clamp the film, as already described, the loose pulleys 7, 18 slip without pulling the film along; but when the handle 22 is pulled the film is released and the pulleys operate to pull it along. At the same time the reel in case 2 is rotated to wind up the film, thus transferring it from the reel in case 1 to the reel in case 2. This movement is intermittent, the film advancing by rapid steps, which are definitely and positively controlled by means of the peculiar detent or escapement described, and a photograph is taken after each step.

In the patent, the machine for making the pictures is described, with reference to the drawings, and the inventor speaks further with relation to the requirements of the pictures to be taken, as follows:

While I do not care to limit myself to any particular number of steps per second, there should be at least enough so that the eye of an observer cannot distinguish, or at least cannot clearly and positively distinguish at a glance a difference in the position occupied by the object in the successive pictures, as illustrated in Fig. 7. A less speed in taking the pictures will cause a trembling or jerky appearance in the reproduced picture. When the movement of the object being photographed has ceased or the desired number of photographs has been obtained, the apparatus is stopped. The film is suitably treated for developing and fixing the pictures, when it is ready for use in an exhibiting apparatus. It will be observed that all the photographs on the film are taken through the same camera-lens, which results in such uniformity of photographs as would be unattainable were the photographs taken through different lenses.

The patent describes the camera for taking the pictures, and is a basis for claims upon the camera and many of its details, but the claims of this reissued patent pertain to the picture film alone, and neglect the machine entirely, the claims for the machine being contained in a companion patent, Reissue No. 12,037, of September 30, 1902, the tenth patent listed above.

The two claims of the Reissue Patent No. 12,192 are:

1. An unbroken transparent or translucent tape-like photographic film having thereon uniform sharply-defined equidistant photographs of successive positions of an object in motion as observed from a single point of view at rapidly-recurring intervals of time, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements

of the object throughout an extended period of time, substantially as described.

2. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon uniform sharply-defined equidistant photographs of successive positions of an object in motion as observed from a single point of view at rapidly-recurring intervals of time, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time substantially as described.

The strength of a patent lies in its claims. While the drawings must set forth as a general rule a complete machine, in operative form, and while the description must describe a complete and operative machine, or refer to such place or places as will disclose a complete and operative machine, the claims must set forth only that thing which the inventor claims as his invention, and which he desires to have protected by the patent, so that the patent really resides in the claims, the description and drawings of the disclosure going merely to explain the claims, or to offer a basis upon which the inventor may ask that the claims be granted to him. While the drawings may show a complete device and the body of the patent describe it fully, the claims may be limited to but a small portion, or to but a minor improvement. Furthermore, each claim is a separate patent, and may be considered independently of the remaining claims.

In the claims of the present patent, only the film picture itself is covered, but both of the claims cover this apparently very broadly and fully, the first claiming a film picture without perforated edges, and the second claiming a film picture with perforated edges.

A patent, or a claim in a patent, may be granted for the new things only in the application. Whatever has been done by others before the applicant did it, can not be patented to the applicant, and the claims of the patent, to be valid and of value to the patentee, must set forth not merely what has been invented by the applicant, but that new thing which has been invented by the applicant which has not been known in the world before. In this connection, the formation of patent claims, the inventor may produce a new element which combines with several old elements to form a new combination. The two claims of this particular patent will stand investigation, and particularly to discover what of the elements are old and what of them are the new points invented by Mr. Edison. A single page in the record of this Reissued Patent No. 12,192 throws much light upon the question of how much of its claims is old and how much is new.

On an application filed by Thomas A. Edison on August 21, 1891, a patent, No. 589,168, was issued on August 31, 1897. On June 10, 1902, Mr. Edison filed an application for a reissue of the patent, dividing it into two patents, and the two patents, Reissues Nos. 12,037 and 12,038, were issued on September 30, 1902, Reissue No. 12,037 containing the apparatus claims and Reissue No. 12,038 containing the film-picture claims of the original patent. Again Mr. Edison applied for a reissue patent for the claims pertaining to the film-picture, filing this last application on December 17, 1903, and Reissue Patent No. 12,192, mentioned by the Motion Picture Patents Company in their letter to exhibitors, was issued on January 12, 1904.

The claims of the original patent, No. 589,168, which were directed toward the film-picture are as follows:

5. An unbroken transparent or translucent tape-like photographic film having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous

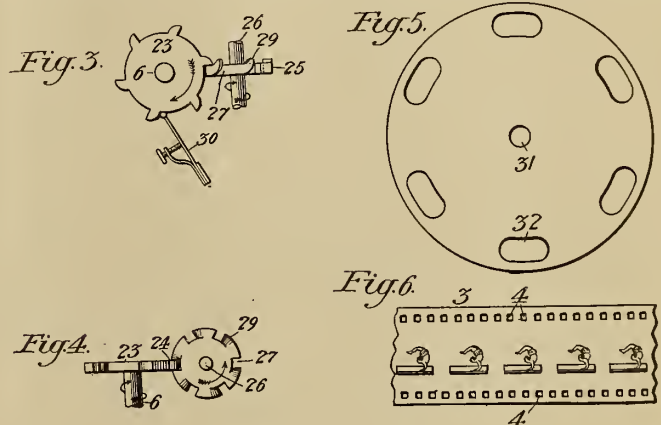
straight line sequence, unlimited in number save by the length of the film, substantially as described.

6. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, substantially as described.

In making reissue of a patent, any satisfactory and valid claim in the original patent may be retained in the reissue with such additional claims or changed claims as may be obtainable by the applicant. By comparison of claims 5 and 6 of the original patent with the two claims 1 and 2 of the reissued patent No. 12,192, it is noted that neither of the original claims is retained unchanged.

Is it not the obvious conclusion that Mr. Edison or his representatives, going into the matter of the validity of the original claims, had found that the original claims were invalid, and that the change in the claims as effected in the reissue is the saving point of distinction whereby any difference may be noted between what Mr. Edison had done and what had been done by others before him?

These distinctions are, "uniform, sharply defined" photographs taken "at rapidly recurring intervals of time" and being also "sufficient in number to represent the



Figs. 3, 4, 5 and 6.

movements of the object throughout an extended period of time."

Taking the new claims and the old together, they seem to say that Mr. Edison claims that no one before him ever made such good pictures, that no one ever made them so fast, and that no one ever made so many of them at one spell, without stopping.

Shall a man be granted a patent for a product merely because he makes so much of it? It is to smile!

On the whole, the claims of this Reissue Patent No. 12,192, upon the film-picture, seem to be of rather thin fabric and not well adapted to the rough usage given to claims in a suit at law. A suit at law is the only way that the strength of the claims ever can be tested finally.

The companion patent, Reissue No. 12,037, resulting upon the surrender of the original 1897 patent, contains claims pertaining to the camera for taking motion pictures. Projectors, and managers of motion picture theaters, may not be concerned with this patent, but all manufacturers of films are interested in it. In it, the drawings are identical with those of Reissue No. 12,192, which accompany this article, and the description also is the same as that of Reissue No. 12,192. By comparing the claims of the original patent with the claims of the reissued patent, the things which Mr. Edison has invented

and which were not known to the world before he invented them may be distinguished and separated from the accompanying and obscuring verbiage.

Original patent No. 589,168 contained the following claims directed toward the mechanism of a camera for making the motion pictures:

1. An apparatus for effecting by photography a representation, suitable for reproduction, of a scene including a moving object or objects, comprising a means for intermittently projecting at such rapid rate as to result in persistence of vision images of successive positions of the object or objects in motion, as observed from a fixed and single point of view, a sensitized tape-like film, and a means for so moving the film as to cause the successive images to be received thereon separately and in a single-line sequence.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film at a high rate of speed across the lens of the camera and for exposing successive portions of the film in rapid succession, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens of the camera at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, the periods of rest being greater than the periods of motion, substantially as set forth.

Reissue Patent No. 12,037 contains the following clause:

1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, the periods of rest being greater than the periods of motion, substantially as set forth.

Claim 4 of the reissued patent is identical with claim 4 of the original patent. It was a good and valid claim,

and was retained by Mr. Edison in his revised and re-issued patent.

Claim 1 of the original patent is directed toward a camera which would have a continuously moving film and which would project images thereupon intermittently. This apparently is not patentable to Mr. Edison, since it does not appear in his revised patent. Claim 2 is the same. These claims do not provide for any period of rest for the moving film, nor for any intermittent motion of the film, nor for exposing it while at rest. These claims have been abandoned by Mr. Edison, either arbitrarily on his part or through compulsion on the part of the patent office by reason of the power of the patent office to withhold such claims as in the opinion of the Commissioner of Patents do not properly belong to the applicant.

Yet these abandoned claims are claims for a camera suitable for making the product which is claimed in Reissue Patent No. 12,192 for the film-picture!

If Mr. Edison is not entitled to claims for the camera, then he was not the first to make the camera, and not being the first to make the camera, surely he is not the first to make the product of the camera. Not being entitled to claims for the camera, he is not entitled to claims for its product, and since some one manifestly has preceded him in making the camera and since no machine could be proven to exist operatively without proving its product, he was preceded also in the making of the product. The plot thickens, and the patents weaken.

What sort of machine or camera, then, does this Reissue Patent No. 12,037 cover?

In each of its four claims appear the words, "at a high rate of speed and with an intermittent motion"; these words in each claim refer to the movement of the film by its feeding devices. Also in each claim appear the words, "exposing successive portions of the film during the periods of rest," these words in each claim refer to the function of the shutter of the camera. Also we have in each of claims 1, 2 and 3, the words, "a camera having a single stationary lens," and in claim 4 there is mention of "a single camera" and of "the lens" and of film moving "across the lens," which set of things implies in this claim also the existence of a single stationary lens.

The camera covered by the reissued patent therefore is one in which the film must move intermittently and must come positively and absolutely to rest between the intermittent movement, and in which the picture must be made upon the film during that moment of rest. If the film is moving while the exposure is made, the camera does not come within the scope of this patent.

Reissue Patent No. 12,192 must, from the nature of things, have the same limit placed upon its claims. The film-picture must be one made by a camera in which the exposure is made during a period of rest of the film and not during a movement of the film; it must be one which is made by a camera having a single stationary lens.

But in a patent, an article cannot be defined by describing the process of making it. There must exist some difference in the article itself, and the patent claim must be written to define the article as an improvement over what had been made before by defining distinctly the feature of improvement which the new article possesses over the similar articles of the prior art. The claims of Reissue Patent No. 12,192 must stand upon their discrimination between the film-picture made by a camera which makes the exposure while the film is at rest and the film-picture made by a camera which makes the exposure while the film is in motion in the camera, and this dis-

crimination must be made by a distinction in the film-pictures themselves and not by reference to the means or methods of making them.

Taking first claim 1 of Reissue Patent No. 12,192, is it not manifest that a camera having a film which moves continuously and slowly and having a shutter which clicks a quick exposure at regular intervals will give a resulting film-picture which is "an unbroken transparent or translucent tape-like photographic film having thereon uniform equi-distant photographs of successive positions of an object in motion as observed from a single point of view at rapidly-recurring intervals of time, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described"?

There is just one word which is in doubt. Mr. Edison's photographs, taken by a fixed lens, upon a fixed

film, and assuming a photographer with reasonable skill, undoubtedly would be "sharply defined." With a machine making photographs while the film is moving, perhaps the definition of detail in the photograph would not be so sharp.

Mr. Edison's patent Reissue No. 12,192 appears to cover the commercial film-picture whenever the "sharply-defined equidistant photographs" exceed in sharpness of definition some indefinite standard of excellence.

Claim 2 of the reissued patent has only the same distinction over the original issue.

Mr. Edison's patent, Reissue No. 12,037, appears to cover all motion picture cameras in which the film comes to rest between steps in its intermittent motion, and in which the picture is made upon the film during its moment of rest.

Other patents of the list given in the beginning of this article will be taken up for mention in the September number of THE NICKELODEON.

Some Questions Answered

By David S. Hulfish

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

Please give me a standard floor plan or diagram for fitting up a motion picture theater in a store room measuring 22 feet wide and about 58 feet long, inside measurements. How many seats will a room of this size hold? How much floor space must be allowed for each seat? How large must the room for the picture machine and operator be to give working room?—W. W. J., Ohio.

In fitting up a store room upon a business street for a motion picture theater, there are a few little rules which may be followed, and the result will be a place where pictures may be shown and where money may be collected for admissions at the door.

The projecting machine may be at one end of the room and the screen at the other, and both may be so high above the floor that the rays of light from the projecting machine to the picture on the screen will be far enough above the floor to be above the heads of persons walking down the aisle, unless possibly to the very front seats. The front of the room may be closed against the lights of the street, which would shine upon the screen and injure the picture. There must be a door at which tickets are taken and there may be a booth with ticket window for the cashier.

Such an arrangement will answer the manager's every purpose so long as the weather is good, so long as the cashier and the machine operator keep their tempers sweet, and so long as the theater is not crowded. When the hot weather comes, and when the cold weather comes, the manager will be confronted with the problem of the comfort of the machine operator, of the cashier, and of the patrons of the theater; but most of all, when the crowds come the manager will be at his wits' end for any device to enable him to handle the people more rapidly.

The operator's room should be built with a view to comfort and convenience; the cashier's booth likewise; but floor space must be laid out to seat as many people as possible, and above all, the entrances and exits must be laid out to pass as many people as possible and with the least possible delay. In times of light audiences, it is

equivalent to earning an admission fee to have the patron come in at the doorway, but in times of heavy audiences, with every seat occupied and the doorkeeper "holding out" still other patrons who have bought tickets and are waiting for a chance to come inside, the problem of earning another admission fee resolves itself into the problem of getting out of the house a patron who is already in and who has seen the show, thereby making room for another.

The entrance and exit should be planned and built with a view to passing the patrons in and out with the greatest possible ease and rapidity, and it is more important that patrons be able to pass out quickly than it is that they be able to pass in quickly. For one reason, it may be observed that patrons, as a rule, are in more of a hurry to get out of the theater after they have seen the show than they were to get in. For another reason, patrons come in at a comparatively slow and steady rate, coming singly and in couples and in groups of three or four; they go out in bunches and crowds, frequently nearly emptying the house at the end of each show, although this varies much with the method of operating the program. The exit doorway should be planned carefully for still another reason; there is always the possibility of fire or panic to be considered, when it is desirable to empty the house in the smallest possible space of time.

In presenting the subject of floor plans, which may be understood to include fully the entire arrangement of the picture theater, several floor plan diagrams will be presented and the advantages, disadvantages and possible modifications of each will be discussed. The manager in planning his floor space and the disposition of the various necessary details pertaining to his theater, desires to get that plan which will make him the most money. In some cities and in some locations this may be the floor plan which has the greatest seating capacity. In other cities or locations the importance of handling the patrons quickly may be of such importance that the seating capacity

of the house well may be sacrificed to some extent to provide for the better handling of a slightly smaller number of people at any one time. In some instances, also, structural features of the building which is to be used may make one plan preferable to another.

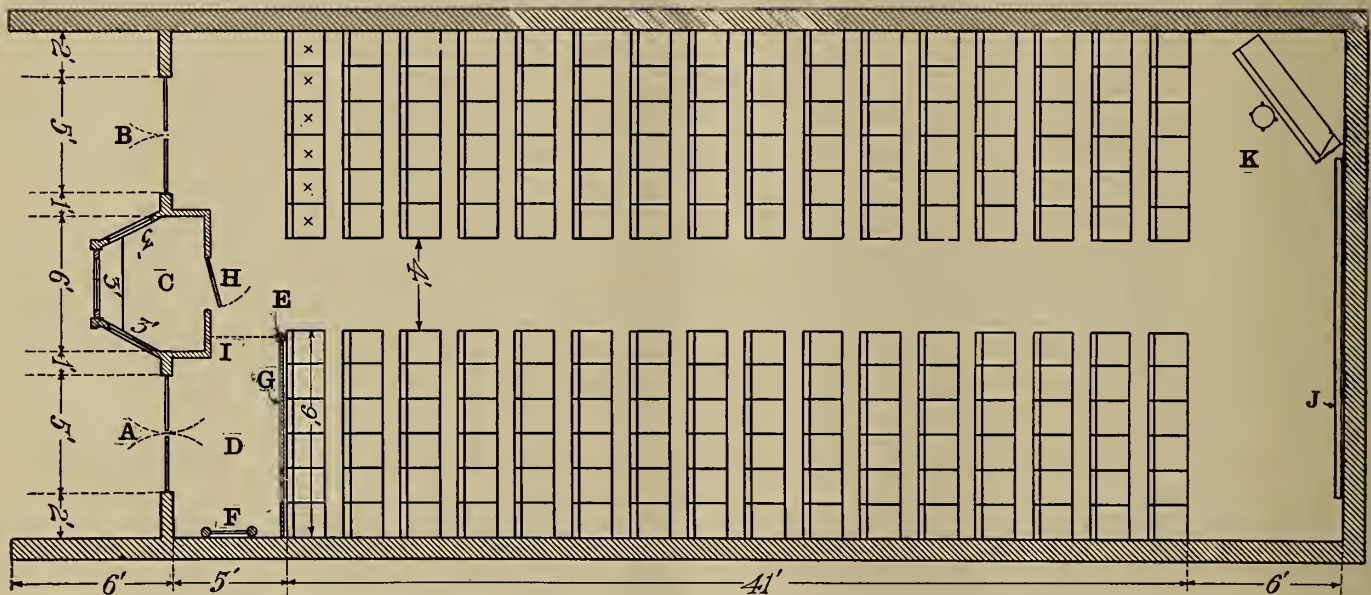
Floor Plan No. 1 shows an arrangement for the maximum seating capacity of a room measuring 22 feet by 58 feet inside the walls. The seating capacity shown is 192, which is about the maximum for a room of this size.

The room is shown with the usual front or show window of the store taken out, giving a full open front to the sidewalk. The front partition of the theater is placed six feet back from the edge of the sidewalk. The ticket booth extends forward nearly three feet from the front partition, so that there is about three feet between the front wall of the ticket booth and the edge of the store building; this is to enable the patron to step up off of the sidewalk before he buys his ticket, and also to provide some standing-room outside of the door for people who may collect before the doors are open, or for people who are being "held out" by the doorkeeper until the end

and 14 feet high without the expense of decorating the entire front of the business block; it suggests retirement because the theater is six or eight or ten feet off of the busy street, and a greater suggestion of rest and recreation is held out to the passer-by; it provides a space for a waiting crowd to accumulate when their admission is delayed, and it provides a space for an outward bound crowd to begin to disperse without crowding the sidewalk to the annoyance of the people passing.

With a front 22 feet wide, the front partition should be eight feet from the edge of the sidewalk; ten feet is not too much; six feet should be considered an under limit for it. Floor Plan No. 1 shows a plan in which every detail is crowded to get the maximum seating capacity for the available small floor space; hence only a six-foot space is shown from the front partition to the sidewalk.

Make it as easy as possible for the prospective patron to get off of the sidewalk and into the lobby. For this reason, if the expense can be justified, slope the lobby floor from the front partition to the sidewalk, eliminating the step up from the sidewalk; better still, slope the



Floor Plan No. 1. Maximum Seating Arrangement for a Theater in a Small Room.

of the performance because there are no seats inside. If the police of the town will permit, the front partition may be set three feet farther front, bringing the edge of the ticket booth to the edge of the sidewalk and giving three feet more room inside the theater, which is room for one row of seats across the house, or twelve seats added to the capacity of the theater. The setting of the front partition back into the building, giving thereby an entrance space of such dimensions as to constitute a room in itself, although not enclosed, has the effect of making the prospective patron feel that he is already in the theater as soon as he has stepped over the line from the sidewalk into the lobby, and if he is induced to take this first step by attractive advertising matter displayed upon the side walls of the lobby he will find it easier to part with his nickel when the time comes than it would have been had he been compelled to make up his mind before he stepped off of the sidewalk, having thus to spend the entire nickel all at once.

The deep front is desirable if the floor space can be spared. It gives advertising space; it offers a chance for a neatly decorated front within the space of 22 feet wide

floor from the front partition to a line some two feet from the sidewalk, making the outer two feet quite level with the sidewalk. This will be found convenient only when the difference in height is not too great.

The entrance and exit doors in the front partition should be double doors. The entrance doors, which are shown at A, should swing both ways, inward and outward—inward, because that is the most convenient direction for the door to swing for patrons coming in, and outward, because in times of fire or panic the crowd will use all the doors it can find, and all doors should swing by pushing against them. The exit doors which are shown at B should swing outward, but not inward. Having no handles upon the outside, and not yielding to a push because they will not swing inward, the patron who desires admission cannot gain entrance through them and is thus directed to the entrance doors. The doors both should be five feet of doorway, each of the two doors in the doorway being two and one-half feet. This size of swinging door may be made so light that it will swing under the slightest push. At the same time, a five-foot

exit is large enough to pass the people out as fast as they can get to it through a four-foot aisle.

The ticket booth shown at *C* in Floor Plan No. 1 is about six feet by five feet in size, with a one-foot shelf across the front, reducing the standing area to about six feet by four feet. This will be found plenty large enough for one person, and might be reduced a foot in each direction and still offer plenty of room for one person, either standing or sitting. The three glass windows should be made with removable sash, that wire screens or grilles may be substituted for the glass in the summer time, or that the sash may be removed altogether from the windows.

When the store front is removed from the building, it is necessary to build the front partition of the theater from floor to ceiling. The ticket booth should be built the full height, running from floor to ceiling, with ventilation provided at the top, above the windows. Such a construction will be found comfortable for the cashier to the greatest possible degree both in summer and in winter. This design of ticket booth places the cashier prominently in the front of the theater and advertises the fact that tickets are there for sale. Its prominent position suggests to the passer-by that he stop and buy some of what is there offered. Floor space for a few seats inside the house can be sacrificed better than proper floor space for the ticket booth. The ticket booth must be comfortable and the cashier must keep cheerful, for a pleasant look even if not a smile goes with every ticket.

The operating room for the projecting machine is built upon an elevated platform just inside the front partition. One method of constructing an operating room is to build it right on top of the cashier's booth; merely carry the walls of the ticket booth up to the ceiling, which usually is fourteen or sixteen feet from the floor in a room of the size indicated in Floor Plan No. 1, and put in a floor half way up. A ladder is built against the wall inside of the front partition and the machine operator climbs this ladder and crawls through a hole in the side of his box, which sometimes is as small as five feet square.

The operating room contemplated in Floor Plan No. 1 is about five feet by nine feet in size. It should be upon a platform about seven feet from the floor, since the patrons of the theater are required to pass under it. The operating room is built to occupy the upper story of the space *D*. A stanchion is set from floor to ceiling at *E*, about nine feet from the side wall and five feet from the front partition, and with this stanchion as a corner post a platform is built to cover the space *D* and then closed in with walls from the platform to the ceiling to form the operating room. Small windows for observation and projection are left in the wall toward the picture screen and a larger opening in the end wall if desired for ventilation. Also there are windows or openings through the front partition above the entrance doors at *A* for ventilation of the operating room. Entrance to the operating room is obtained by means of the ladder at *F*. A hole is left in the floor of the operating room at *F*, about two and one-half feet square, and the ladder at *F* extends upward along the wall of the building through this hole, from the main floor to a height at least four or five feet above the level of the platform or floor of the operating room. This makes the ladder convenient either for ascending or descending, since one may ascend the ladder to the level of the operating room floor before stepping off into the operating room, or, descending, may step from the upper floor to a ladder rung level with the

floor, and then descend comfortably. A door may be provided. This detail of reaching the operating room through a doorway in the floor of the platform is one which is adopted in Floor Plan No. 1 to give the greatest possible seating capacity for the small floor space shown in that diagram. In the operating room, the projecting machine will be placed at the end of the room near the ticket booth, to bring the machine as near to the center line of the theater as possible.

On the main floor, below the operating room, and extending from the stanchion *E* to the wall, a screen *G* should be placed. Preferably this is a permanent, thin partition extending from the main floor to the platform of the operating room. The object is to prevent the daylight or the street lights from shining upon the picture screen at the distant end of the room whenever the entrance doors are opened to admit a new patron.

The door keeper or ticket taker stands at the position marked *H*. A removable chain or bar is provided, some three and one-half feet long, passing from the stanchion *I* to the wall of the ticket booth, with which bar or chain the door keeper may close the passage way as indicated by the dotted line at *I*. This enables the doorkeeper to hold back arriving patrons who come in so near the closing of a picture or act that they would be met by an outgoing crowd in the aisle before they could find seats. It enables him also to hold back at the bar *I* those patrons who have bought tickets after all the seats in the theater are occupied, and this has two advantages. First, it increases the total amount of floor space to care for the waiting crowd, since the crowd waiting occupies first the floor space *D* and afterward the floor space outside the doors at *A*; and second it enables the doorkeeper to hold the first waiters in the floor space *D* behind the entrance doors *A* and therefore concealed from the view of possible other patrons. It is a matter of policy for the manager of each theater to decide, whether it is better for his theater to hold its overflow crowds outside where they can be seen and thereby advertise that he is giving a good show and doing a big business, or whether it is better to conceal the first few holdouts to avoid advertising to every passer-by and to every possible patron that there are no more seats in the theater. The custom seems to be that the holdouts are concealed as much as possible. This the Floor Plan No. 1 does by holding the people in the floor space *D*.

As the Floor Plan No. 1 has been described above, the operating room extends only from the stanchion *E* to the nearer wall. This leaves the exit side of the front partition free and unobstructed. A nervous visitor who looks about for the exit is impressed with the fact that the exit is prominent (from the inside) and apparently the theater is one that is easy to get out of when one so desires. For the same reason, that of making the exit as free and unobstructed and as prominent as possible, there is no screen like that at *G* shown opposite the exit doors to protect the picture screen from the daylight and from the street lights when the exit doors are opened to let a patron out. The opening of the exit doors to let a patron out is not so often an occurrence as the opening of the entrance doors to let a patron in, because the people go out in bunches, particularly between the pictures, when the opening of the door does no harm.

If desired, the operating room may be built from wall to wall of the theater, giving a much larger and more comfortable operating room. The automatic phonograph, if used as a barker, may be placed then in the operating room over the exit door.

The piano may be at *K*, whether automatic or manual. With a room as small as the one shown in Floor Plan No. 1, and with a twelve-foot picture on the screen, it is necessary to place the screen at one side of the center of the end of the house if a manual piano and a singer for the song are to be accommodated in the corner at *K*. With the operating room extending only from the stanchion *E* to the wall, the projecting machine will be some three feet at least from the center line of the room, and this will be another reason for putting the picture screen at one side of the center of the end of the room. The projection will be best, and the sides of the pictures most nearly straight, when the center line of the lens of the projecting machine strikes the picture screen at right angles; this will not be true if the picture screen is placed in the middle of the end of the room and the projecting machine is three or four feet off center at the other end of the room. The difference may not be much as measured in inches, but the picture will not be quite straight. If the center of the picture screen and the center of the projecting machine are exactly the same distance from the center of the aisle, or from one side of the room, then the top and bottom lines of the picture will be straight.

With a fourteen-foot ceiling, the picture shown upon the screen should not be larger than seven and one-half feet high by ten feet wide. With a sixteen-foot ceiling, it may be nine feet high by twelve feet wide. A twelve-foot picture is called a life size picture, because many scenes in which full length figures appear, such as scenes showing the interior of rooms, will give the figures about their full life size when the picture is projected nine by twelve feet.

The picture should be shown about two feet from the ceiling and five feet from the floor, bringing the center of the picture about eight and one-half feet from the floor with a seven and one-half by ten picture and a fourteen foot ceiling, or about nine and one-half feet from the floor with a nine by twelve picture and a sixteen foot ceiling. The height from the main floor to the lens of the projecting machine in either case will be eleven or twelve feet, which means that the lens is some three feet higher than the center of the picture upon the screen, and that the rays of light slope downward from the lens to the picture upon the screen. This will give a keystone effect to the picture, making it slightly wider at the bottom than at the top, but the skilful picture machine operator will be able to correct this to a great extent if not completely, by the proper adjustment of his projecting machine.

The seats should begin eight feet back from the picture screen, unless there is plenty of floor space and no occasion to crowd. Seats should not be placed nearer than six feet to the picture screen, even when a small size of picture is projected. The distance shown in Floor Plan No. 1 is six feet, and from this point the seats run in solid form to the screen *G*.

The commercial size of theater seat for moving picture theaters is eighteen inches wide, and the customary distance of the rows of seats from back to back is thirty-two inches. Seats only seventeen inches wide can be obtained, and any seats may be set as close as twenty-nine inches from back to back, which is about the limit. Thirty-four inches spreads the seats so far apart that it seems a waste of floor space. A row of six eighteen-inch seats, built in a row, will require some nine feet four inches of floor space. The seats will not set snug

against the wall, and there is an extra arm at the end which brings the actual measurement up to nine feet two inches. Two such rows of seats opposite each other, as shown in floor plan No. 1, placed in a twenty-two-foot room, would leave an aisle but three feet four inches wide. If seventeen-inch seats were used, the aisle would be about four feet four inches. A seventeen and one-half inch seat, which is a common dimension, would give about the four foot aisle shown in Floor Plan No. 1. The width and number of aisles is regulated by ordinances in some places.

The outgoing crowd always will bunch at the exit door. The people who have passed through the door will loiter in the way of those who are trying to follow. This backs up the crowd as a dam backs up the water in a stream, the exit doorway becomes blocked to a considerable degree, and the movement of the people inside the theater is much retarded. The floor space near the exit rapidly fills and then the back part of the aisle is blocked, preventing the last of the crowd from passing out and preventing "holdouts" from coming in. In a theater doing a business consisting of short programs, say of a single reel of film, and following each other as rapidly as possible, any means by which the aisle may be cleared to permit the "holdouts" to come in will permit the next show to be started sooner, with larger profits because of the greater number of shows given in a period of time. It will be found that the rows of seats marked *x, x, x, x, x, x*, can be omitted or even two of those rows and that the crowd will fill that space instead of standing in the aisle, and that the theater will be able to make more admissions by turning its crowds quickly by means of the additional floor space for standing room than it would by having six more seats. When the theater is not rushed by the crowds, there are plenty of seats without this row of six; when it is rushed by the crowd, the floor space near the exit is more valuable as standing room for handling the crowd more quickly than it is for seating capacity. Where the program is long, and where there is a wait of a quarter to half an hour between successive shows in which time the crowd can clear through the more limited exit space, the seats marked *x* may be retained at a profit.

Another floor plan will be discussed in the September number of THE NICKELODEON.

Picture Film Duties Raised

Senator Lorimer of Illinois has secured the adoption of an amendment to the tariff bill which will increase the government's revenues on moving picture films. The amendment changes the present duty of 25 per cent ad valorem to the direct duty of 1½ cents per lineal foot.

It was explained to the Senate that it has been the practice of importers of new moving picture films to have their buyers in Europe run them through exhibition machines several times there in order to class them as second hand films, and decrease their value, thus permitting the imposition of a lower duty. The direct duty will require uniform payments on films whether they have been used or not.

Senator Lorimer offered the amendment at the request of several moving picture importers of Chicago. It is the intention of these importers to ask the government to impose an internal revenue tax on all moving picture films manufactured in this country, in order to abolish the practice of certain film companies of "pirating" European films.

The Story of Non-Inflammable Film

By Earl C. Long

IN the short history of the manufacture of celluloid—for its discovery, or invention, dates only from 1869—many attempts have been made to render the product fireproof. The discovery of celluloid was made by the Hyatt brothers, at Newark, New Jersey, who were printers. They were experimenting in the effort to produce a new ink roller, and happened to treat collodion with camphor, apparently without any particular reason for doing so; and the result was a new and valuable substance, which was named Celluloid because of the cellulose which formed its base.

Throughout its commercial history, celluloid has suffered a disastrous reputation for inflammability. Its supposedly mysterious properties, and the fact that it is made from gun-cotton, have afforded the newspapers unlimited opportunity for scare-head stories. In this they were supported by those interests who were affected by the possible substitution of celluloid for horn, tortoiseshell, ivory, and other materials. Tales were told of ladies' hair burnt off by the ignition of celluloid combs; of yard-high flames shooting from some celluloid ornament brought near a flame; of explosion and spontaneous combustions. It was even reported that flaming celluloid was impossible to extinguish.

How absurd these statements are is well known to all who handle the material. Celluloid can ignite only when brought into direct contact with flame, or when heated to such a degree that it gives off inflammable vapors; and the so-called celluloid "explosions" are merely the igniting of quantities of the vapor which has been given off under such conditions. The substance itself ignites very little easier than does paper or muslin; and like them, its flames are easily extinguished.

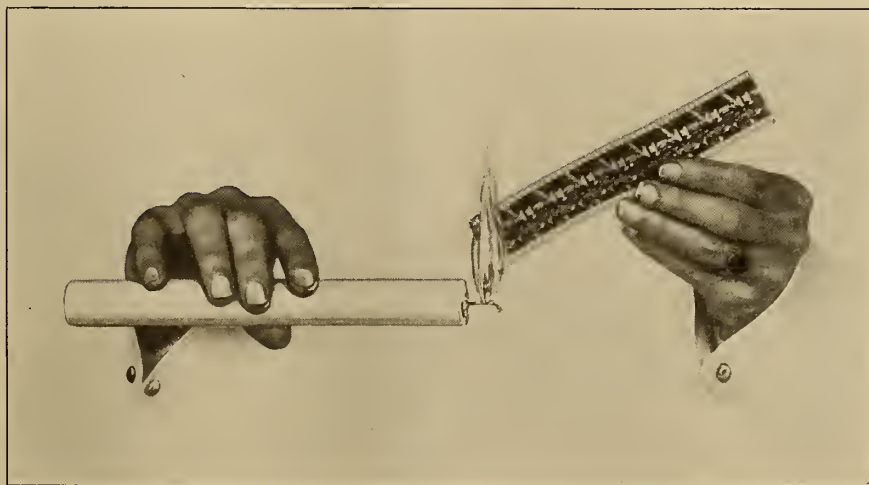
It is probable that the search for a non-inflammable celluloid has been actuated as much by the unfortunate stigma upon the article as by any actual danger in its handling. But since the demand was created, the product was certain to follow.

Cellulose is the chief constituent of all vegetable structure, trees, etc., forming the material of which the walls of the cells and tissues are built. Perfectly pure cellulose is unknown in nature, but is prepared by treating cotton, flax or hemp fabrics or papers with dilute hydro-chloric acid, hydrofluoric acid and chlorine water successively, following this with a dilute alkaline treatment and then with alcohol, ether and water. The practical preparation of pure cellulose, however, is quite expensive, and is usually dispensed with, a good grade of

cotton being usually regarded as nearly pure cellulose.

The manufacture of gun-cotton, or nitro-cellulose, by treating the cellulose with nitric and sulphuric acids, and the subsequent transformation of the nitro-cellulose into celluloid by process of intimate admixture with camphor, have been fully described and illustrated in the May number of THE NICKELODEON, under the title, "The Making of Celluloid Films." It is unnecessary to go further into the details of these processes, and those interested are referred to the article mentioned.

A great number of experiments have been conducted for the purpose of discovering a non-inflammable substitute for gun-cotton in the manufacture of celluloid. An alternative line of work has been directed toward finding a camphor substitute that should act as a more efficient ignifuge—by which word is meant a preventer of combustion. Since the inflammability of nitro-cellulose arises from the explosive nature of the higher nitro compounds, it seems desirable to denitrate the cellulose before further treatment. There are several methods of doing this. Treatment with dilute nitric acid at a certain temperature is one process. Treating the celluloid solvent with an addition of amyl or methyl silicate is another. An alcoholic solution of calcium chloride, added to an acetone solution of celluloid in about ten parts of the latter to one of the former, the evaporated product being then spread in thin sheets and dried, produces a material of difficult combustibility. An equivalent product comes from a mixture of nitro-cellulose and acetyl-cellulose. Stocker produces a non-inflammable celluloid by treating the finished mass of new celluloid, while it is still soft, with stannous chloride. One hundred parts of nitro-cellulose, four hundred parts of camphor, seventy parts of stannous chloride and one hundred parts of alcohol, furnish a celluloid that will burn only while held in a flame, and will not even glow



Putting Non-Inflammable Film to the Test.

when removed from the source of heat.

Koller's celluloid substitute is prepared by immersing nitro-cellulose in acetic ether or acetone, the resulting collodion being mixed with nitrated cotton that has been steeped in shellac, Canada balsam, or some similar solution. This product is perfectly transparent, and could be used for photographic films.

Treating cellulose with strong caustic potash and subsequently introducing vapors of carbon disulphide forms a gelatinous, transparent, viscous mass. The cellulose is eliminated by washing with salt and water, leaving a compound of potassium, sulphur and carbon that acts as a substitute for celluloid.

Acetic acid concentrated will dissolve cellulose. For some time this acetate cellulose has been used to some extent in the manufacture of so-called artificial silk. This fabric consists of threads of celluloid so fine that they appear like silk. Naturally the material had to be practically non-inflammable to achieve any popularity, and acetate-cellulose was found to possess this desirable quality. It may be explained in passing that acetic acid is the acid principle of vinegar, and is the hydroxide of a complex body called acetyl. An acetate is, naturally, the product of a certain combination of any substance with acetic acid.

While it has been shown that there are several ways of making non-inflammable celluloid, not all of this product will answer for a moving picture film base. The items of transparency, durability, flexibility and strength must all be given full consideration in motographic work. For this reason the manufacturers of moving picture film, although they have been experimenting for some years, and have even subjected the present market brand of non-inflammable film to long and exhaustive tests, have only recently felt secure in furnishing the new film as a perfect substitute for the old.

While it is not the purpose of this article to comment on the relative merits of the old and the new films, it may be said in passing that the non-inflammable films have now been in actual service long enough to prove that they are satisfactory in every way. Furthermore, as the non-inflammable film base of the Eastman Company is manufactured by substituting acetate cellulose for nitrate cellulose, and as this process presents no difficulties in the way of securing materials, it must be decided that the rumors of an insufficient supply of the new films are entirely without foundation.

Moving Pictures in Business

Something like ten thousand moving picture shows are in operation in the United States, and the end is not yet, says a correspondent of the Indianapolis, Ind., *News*. In view of their evident popularity and effect upon the emotions we suggest that they might be adapted to business uses. A life insurance agent, for example, usually pursues one person at a time. Suppose, instead of following this slow method, he rents a room, invests in a few yards of film, employs a confederate and invites all insurable persons to a free exhibition. Upon assembling the audience might be entertained in a manner something like this: A life insurance agent enters the office of a busy man and displays a piece of paper. Assisted by the red-letter explanation, the audience will understand that this is an application. The busy gentleman is not persuaded, however, and upon the agent's persisting, he is tossed out of the window.

The audience, being inclined to look upon itself as the victim, will now be delighted. But the characters in a moving picture have more vitality than a regiment of cats and the insurance agent is not ruffled by his involuntary exit. He next attacks the busy man on the street corner, is kicked into the gutter, follows him into a steamboat and is pitched into the ocean, and presently follows him to the very altar. But Mr. Busyman will have none of insurance and solemnly recedes with the bride.

So far the story is one-sided and the persons of the audience feed fat the ancient grudge they bear the agent. They roar at his mishaps, but they are just as willing to cry and will be quite as happy. To change their mood Mr. Busyman is plunged into tribulation. His house burns,

his business block is wiped off the earth, and he is introduced to his own finish. The scene ends with wife and children ill and the head of the family in distress. The moral being properly illustrated, a more cheerful drama is introduced. When the film is once more in motion and the agent is discovered visiting the man in his office, the busy man wildly embraces him. He impatiently signs for \$100,000 as soon as the subject is mentioned. Next he gives an elaborate banquet in honor of the agent and presents him with enough money to go to Europe. But, alas, disaster overcomes even the generous. A tornado scatters his possessions, and the grim reaper gathers him in. But his wife draws her \$100,000 and lives happily forever afterward. At the close of the show the audience could be invited to come forward and insure, and, being now in high good humor, they should flock to the counter. Properly manipulated moving pictures could thus contribute much to economy of management in a great business enterprise.

Western Exchange Men to Meet

An invitation has been extended by Melvin G. Winstock, general manager of the Morton film exchange, Portland, Ore., to the general managers of all the film exchanges as well as motion picture exhibitors who are operating in this territory, to meet at Portland on or about August 1st, for the purpose of considering the general situation concerning motion picture theaters in the Northwest. It is expected there will be present upon that occasion representatives of the Edison Display Company, of Seattle; the Montana Film Exchange, of Butte; Trent & Wilson, of Salt Lake City; the Spokane Film Renting Company, of Spokane, and all others who are interested in this particular industry. At this conference it is expected some very important matters will be considered.

"I believe that the motion picture theater is but in its infancy," said Mr. Winstock, "but that the tendency will be greatly toward the larger and more thoroughly equipped theater, and I believe that as time rolls on this particular branch of public amusement will extend and develop for the reason that there is nothing in science, art, the drama or education which cannot be reproduced in the form of a motion picture and presented for public purposes at a price which is within the reach of the humblest seeker of amusement.

"As a matter of fact, within the last year the most intelligent people in the community have begun to realize the importance of the motion picture, and they are as regular in their attendance upon this form of amusement as at the opera or the regular so-called legitimate drama. The great producers in the consolidation have realized that the public demands only that which is excellent, and they are now paying the highest salaries to the best actors they can procure in the world to pose for these moving pictures. As long as the public can see things of this kind in a neat and comfortable theater at a trifling expense, so long will the motion picture continue in successful operation."

Picture Men Organize

All the men in the moving picture business at Coney Island have organized a mutual protective association, and at the last meeting they elected Herman Wacke, president; Morris Goldberg, secretary, and George Geneas, treasurer.

Some Tricks of the Moving Picture Maker

By L. Gardette

MOVING pictures are exhibited in about ten thousand theaters in the United States. With the rapid spread of his amusement has also come a change in the public taste. When the moving picture first made its appearance as part of the program of a music hall entertainment, spectators were quite content with views of factory employes going to and coming from their work, the arrival and departure of railway trains, the passing of street parades, and similar scenes. Nowadays, a more or less coherent story must be unfolded, for which reason the maker of moving pictures has been compelled to write plays (or at least to conceive them) and to have them acted before the camera. Hence it is that every moving picture studio includes in its equipment a company of about thirty actors or more, a



Blowing Smoke at the Fairy.

stage manager or two, a stage with scenery fully as elaborate as that of the regular stage, together with all the paraphernalia of stage carpentry. As the art progressed, it was soon discovered that the camera was capable of performing miracles utterly inexplicable to the uninformed spectator, and hopelessly impossible of attainment on the regular stage. Thus, we find a milliner's apprentice transformed into a fashionably dressed lady; a sleeping sot cut in two by an automobile and then put together again by an accommodating chauffeur with the aid of his tool kit; clowns mounting stairs backward and making amazing leaps; carriages which travel backward, dragging their horses with them; pumpkins rolling up a hilly street and leaping into upper windows; swarms of fairies springing from scattered roses; columns of vapor becoming transformed into radiant visions; and a host of other marvels.

Through the kindness of Mr. J. Stuart Blackton and Mr. Albert E. Smith, of the Vitagraph Company of America, we are enabled to give an explanation of the

more important of these mysteries. In one film, which Mr. Blackton has conceived, entitled "The Princess Nicotine," nearly all the tricks of the moving picture dramatist are utilized to the full, for which reason we cannot do better than to describe in detail the various scenes of this photographic play and to explain how its many startling effects are obtained. The artifices which are employed are all of them more or less dependent upon the fact that a moving picture is made by means of a camera, which takes photographs of animated objects on a film traveling past a lens at the rate of fifteen pictures per second. Almost all the tricks which can be played with the ordinary camera are also possible with the moving picture machine. In addition, the film's motion can be reversed with curious effects. Thus, if a horse race is photographed with a moving picture machine, it is a very simple matter to present the curious spectacle of the animals furiously racing back from the goal to the starting point, simply by causing the film to travel backward instead of forward. Double exposing, well known to every pho-



The Fairy Entering the Pipe.



Coquetting with the Fairy.

tographer, also explains many strange effects. What is known as the "stop motion" renders it possible for characters suddenly to appear and disappear. For example, by stopping the film and allowing a man to walk on or off and then resuming motion, a sudden appearance or disappearance is produced. On the screen there is no break at the point where the exit or entrance occurred, so that the spectator fails to realize the manner in which he was deceived. Sometimes the diaphragm of the lens is manipulated, in order that forms may gradually become definite or indefinite. The "stop motion" is likewise employed with great effect in giving life to apparently inanimate objects. Thus, it is possible for the spectator to see a lump of clay form itself into a bust of



Fairy Offering Cigarette to Actor



Actor Taking Cigarette from Fairy



Shaking the Fairy Out of the Pipe.

Washington, apparently without hands to mold it. The trick is done simply by stopping the film after each manipulation of the clay, and then resuming motion. The finished picture, which may have taken days to complete, is run off on the screen in a few minutes, and produces a truly staggering effect.

All these tricks of the moving picture photographer, as we have said, are more or less embodied in the photographic play entitled "The Princess Nicotine." Its mysteries can best be explained scene by scene.

A man is disclosed sitting at a table. Before him on the table are a square tobacco box, a box of matches, a corn cob pipe, a large round magnifying glass with a handle, a square white bottle standing on the square box, a vichy siphon, and a whisky bottle. The man fills his pipe, yawns, leans back, and falls asleep. The lid of the tobacco box opens, apparently of itself, and a fairy, Princess Nicotine, steps out, trips over to the pipe, points at it, returns to the box, helps out a smaller fairy, and motions her to climb into the pipe. As they are thrown on the screen, the figures of the man and the two fairies contrast by reason of their sizes. The man is life size, the fairies no bigger than his thumb. This peculiar effect of disproportionate sizes is produced by means of a mirror. The Princess Nicotine is an actress of average height. Her companion fairy is a little girl about twelve years of age. Both play their parts close to the moving picture camera. They are reflected by a mirror placed far behind the table at which the man is sitting, the mirror being so arranged that it forms apparently one pane in a window. The reflection is caught by the camera, the lens of which is exactly flush with the top of the table, so that the images apparently

stand upon the table. Inasmuch as the distance from the camera to the mirror is great, the two fairies are so reflected that they appear in very diminutive form upon the table. Thus, the illusion of miniature fairies is produced. Had the fairies been placed from the camera a distance equal to twice that of the mirror from the camera, the same result would have been produced. A mirror was employed simply to save space. The man in reality never sees anything but the table and the objects upon it.

The box opens of its own accord by means of a black thread attached to the lid. A pull upon the thread by a "super" standing out of range of the camera opens the box.

In the second scene the smaller fairy, with the assistance of Princess Nicotine, pulls the tobacco out of the pipe. The smaller fairy then climbs into the bowl, disappears, and pulls tobacco over her. The Princess Nicotine returns to the tobacco box, climbs inside, closes the lid, raises it again, peeps out, laughs, and closes the lid again. To carry out this illusion, a corn cob pipe and a tobacco box of gigantic dimensions are employed—the exact enlarged counterparts of the pipe and box lying upon the table in front of the man. By photographing only the two fairies and these huge properties and projecting the pictures upon the screen the spectators are apparently brought close to the table. Instead of tobacco, hay is employed, which on the screen looks for all the world like tobacco.

Presently the man awakens. He reaches for his pipe, and strikes a match. Try as he will, he cannot light the tobacco. He looks into the bowl. Snatching the magnifying glass, he examines the tobacco carefully.

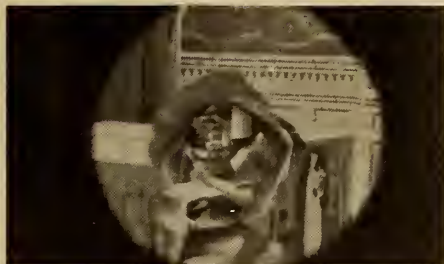
The spectators suddenly take the place of the man,



Properties for the "Princess Nicotine."



The Fairy Shaken Out of the Pipe.



The Fairy in the Center of the Rose.



The Fairy as the Spectators See Her.

and apparently look through the magnifying glass with him; for upon the screen the magnified image of the pipe is thrown. A living fairy is disclosed peeping out of the big pipe, smoke rising around her. She laughs and points her finger. The effect is produced simply by photographing the girl in the large property pipe, and by blowing steam through the pipe so that it floats up around the girl and simulates smoke.

The scene is flashed back, and we see the man again at his table. He drops the magnifying glass, astonished, turns the pipe upside down, and knocks the ashes out on the table. He examines the tobacco through the glass. Again the enlarged image of what he sees through the glass is thrown upon the screen for public inspection.

The inverted pipe is shown, immensely enlarged, apparently, with the smoking pipe spilled out. The girl leaps to her feet, laughs, throws a kiss, runs to the tobacco box, opens the lid, leaps in, closes the lid, raises it again. She and the Princess Nicotine both point mockingly and laugh. In this transformation, the large property pipe is again used, and steam again serves as smoke.

Once more the scene is changed. The man is seen at his table. The lid of the box is just closing. It opens once more. The princess thrusts out her arm, and waves it playfully. The lid closes, leaving the arm protruding. The man seizes it. He pulls what he supposes to be the arm, opens the lid, and to his surprise finds himself holding a large rose. He smells it, coughs, and chokes; for smoke streams up from the center of the rose.

The effect of the closing lid is produced by a fine black thread manipulated by a man out of range of the camera. What is apparently the princess' arm is a miniature property arm. The transformation of the arm into the rose is produced by a "stop motion." In other words, the camera is stopped, a rose substituted for the arm, and the motion resumed. In throwing the picture on the screen the "stop" is of course omitted, so that a miraculous transformation takes place. The rose has a hollow stem, which is connected with a rubber tube passing through the box on the table. A man beneath the table blows smoke through the tube.

Once more the man seizes his magnifying glass, and examines the rose. What he sees is again thrown upon the screen. The little fairy's

head appears in the center of the rose, smoking a cigarette, and blowing the smoke laughingly. The rose of course is a huge property flower. Back the scene changes. The man drops the rose (a paper rose of natural size), frightened, and runs out. Presently the leaves detach themselves from the corolla, and commence to whirl around of their own accord, and begin rolling themselves up into a cigar. To produce this illusion, the "stop motion" is again called into requisition. Each leaf is carefully plucked by hand. The stage manager moves the leaves of the rose just so far and no farther, steps out of range of the camera, and another picture is taken; and so on to the end. With the film flickering in front of the projecting lens at the rate of twenty pictures per second,

the illusion is produced of a rose plucking itself apart, dancing upon the table, and molding itself into a cigar.

After the rose has thus miraculously metamorphosed itself, the man returns. He picks up the cigar and lights it. The smoke rises, and then whirls rapidly around. Presently a huge cloud of smoke rushes into the white bottle standing on the table. To produce the effect of smoke rushing into the white bottle, steam

is blown from under the table through a hole in the bottom of the bottle. On the screen the film is reversed, so that the steam (apparently smoke) instead of rushing out of the bottle blows into it.

Astonished at the very remarkable behavior of the smoke, the man picks up the bottle and looks at it. The fairy is dimly visible within. Again he picks up the magnifying glass and peers through. Once more the spectators take the place of the man, and apparently look through the magnifying glass. They see the girl in the bottle, turning around and leaping up and down, knocking at the glass. This effect of the girl in the bottle is produced by means of a double exposure. In other words, a series of pictures is taken of the bottle alone, and another of the little girl's reflected image on the previously exposed film. Naturally, the girl must not move without a prescribed area on her platform beside the moving picture camera; otherwise, her reflection would fall outside of the bottle.

The man seizes the bottle by the top, and breaks the lower part with a hammer. The girl is revealed standing upon the box. She points



Man Beneath Table Blowing Smoke Through the Rose.



The Fairy in the Bottle

to the man, and throws him a kiss. Stooping, she produces, apparently from behind the box, a package of cigarettes. She opens the package, takes out a cigarette, and hands it to him. He reaches for it, takes it, lights it, blows the smoke at her, and looks at her through the magnifying glass. The effect of the girl standing on the box after the bottle is broken is again produced by means of the "stop motion," the girl appearing at the proper moment when the film is stopped, and motion being resumed when she is in position. The package of cigarettes which she produces is in reality a huge property package, as large as the girl herself. In the reflection it appears as small as a real package, so that the spectators are completely deceived. The cigarette which she removes from the package is a property cigarette, a yard long, and stuffed with hay. In the mirror it appears as small as a real cigarette. The effect of the man's taking the cigarette from her is again produced by means of the "stop motion," a real cigarette being substituted for the false.

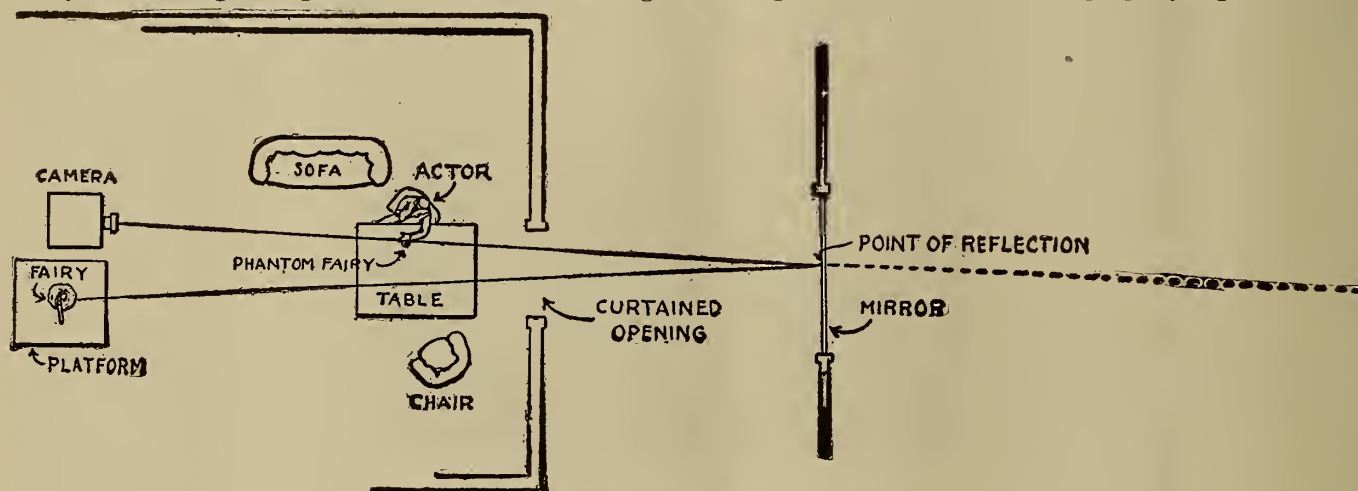
When the man picks up the magnifying glass to observe the antics of the fairy after he has blown smoke at her, the scene is again changed, so that the spectators apparently look through the glass. The smoke in the mag-

see the matches burning—this time the property matches—with a stream of water playing upon them, and the fairy falling backward and disappearing.

The final scene discloses the man squirting seltzer on the smoking matches, and in his anxiety to extinguish them completely deluging himself.

The effect of "The Princess Nicotine" when thrown upon the screen is so startling that it defies explanation by the uninitiated. The little fairy moves so realistically that she cannot be explained away by assuming that she is a doll, and yet it is impossible to understand how she can be a living being, because of her small stature. The illusion is heightened by the enormous size of the property cigarettes, matches, and corn-cob pipe compared with the diminutive size of the fairy. Naturally, in enacting this photographic play it is most important that the two fairies should act their parts faultlessly. Thus, when the girl is shown in the bottle, she must never move outside of a certain square marked on the platform upon which she stands beside the camera. Otherwise, she would no longer be seen in the bottle, but outside of it, and the illusion would thus be destroyed.

Again, when she hands her property cigarette to the



Plan of Stage Setting for Taking "Princess Nicotine."

nified image is really steam, the illusion being heightened because the fairy coughs, shakes her fist, and stamps her foot in rage.

In the next scene the man is still shown blowing smoke. He takes a match, lights it, and holds it toward the fairy. She shrinks in fear. The man laughs, looks away, and blows out the match. In revenge the fairy stealthily creeps toward the match box. He watches her antics through the magnifying glass. In the magnified image the spectators see her opening the match box, taking out matches, and piling them up. She strikes a match on the box, and ignites the pile. The match box shown in the magnified image is a large property match box. The matches themselves which the fairy piles up are between two and three feet long, and are provided with paper heads which look for all the world like phosphorus in the camera.

When the scene is flashed back again to show the man at the table, the real matches (which have meanwhile been arranged in a pile) are shown blazing, with the fairy still bending down in the position of applying the match. The man seizes the seltzer siphon on the table, points at the blazing matches, looks through the magnifying glass. Again the spectators take the place of the man, and apparently look through the glass. They

man, and he apparently takes it, she must hold her hand, and the man his hand, in the proper position, so that the real cigarette and the false are superimposed.

In other moving picture plays it is sometimes necessary to produce effects which are not required in "The Princess Nicotine." Thus, in one film story, a robber is required to run one hundred yards down the street, while the apparatus is in operation. If the crank were turned at the usual rate about 900 pictures would be taken. In order to produce the impression of still greater speed, the film maker simply cuts down the number of pictures to 600, so that the robber runs the 100 yards with outrageous leaps and bounds.

The coloring of films may also puzzle many. The tinting is more simply done than may be supposed. Three positive prints are made from the negative. Out of each picture of the positive a section to be colored red is cut. From the second film, a different section is cut, which is to receive a blue color. Out of the third another part is cut, to receive yellow. Three positive stencils are thus obtained, each having perforations made by cutting away a particular section in each picture throughout the entire length of the film. The fourth positive is now colored by means of the three stencils run over paint rollers.—*Scientific American*.

News From Philadelphia

A large quantity of reinforced concrete work is to be done on the new motion picture theater, now being erected at 913 to 917 Market street, and which is to be leased to S. Lubin and associates. Concrete is fire and vermin-proof, is cleanly and dry, and is approved by the building department of Philadelphia.

J. W. Donnelly and M. J. Collins will invest \$15,000 in a fine new motion picture house at 2132 and 2134 Germantown avenue, which is in the Wayne Junction neighborhood, where business is lively and a show house ought to make a success.

Frank Megone is investing \$43,000 in a fine motion picture show theater on Broad street, near Ritner. It will be one story, 82 by 162 feet, and have every improvement. It is in the downtown section, close to a class of the "people" who dote on motion picture entertainments.

An amusement hall seating 1,500 has been completed at the insane asylum at Norristown, Pa., and motion picture shows will be a regular form of entertainment devised for the patients of the institution. Observation will be made of the effect motion pictures have on the various insane patients. They like music, as has been shown.

Joseph Frank, aged sixty, manager of the Majestic motion picture house, Harrisburg, Pa., died July 12th, of heart disease.

A combination of capitalists, in which S. Lubin, Ira M. Lowry and Henry W. Schoor, of this city, are interested, took out charters at Dover, Del., July 12th, for nine motion picture exhibiting companies. These companies, capitalized at from \$10,000 to \$25,000, will operate a "chain" of moving picture parlors in Richmond, Va., Reading, Pa., Baltimore, Md., Wilmington, Del., and this city. It is quite likely the films made by the Lubin Company will be used. Some of the nine theaters to be operated are now running, others are being erected, and one or two are really in embryonic condition. H. M. Browne and associates, of New York, also took out a charter at Dover, Del., incorporating the Germantown Amusement Company, capitalized at \$50,000, for motion picture and vaudeville entertainments.

Virginia Haupt, pianist at a Market street motion picture parlor, prevented a panic July 2d. A film took fire and the audience became alarmed. Miss Haupt struck up a lively air, the exit doors were opened, and the audience was safely "rag-timed" into the street. "An employe who keeps cool is a jewel," said Proprietor Weinrich. J. Wolfe, owner of a parlor on York street, had a hard time to get people out of his theater when a film caught fire, but he and his employes managed to do it successfully, and a half hour later started up again.

W. H. PRESCOTT.

Pennsylvania Exhibitors Organize

The most important event in motion picture circles in Philadelphia the past month was the preliminary meeting July 15th at Green's Hotel of a number of proprietors and managers of nickelodeons, etc., who formed a temporary trade association. It will be called the Motion Picture Exhibitors' Association of Pennsylvania, and, as the name indicates, exhibitors of the Keystone state will be members. The objects of the association, stated briefly, are to advance the interests of motion picture exhibitors, to secure mutual protection, and to uplift motion picture entertainments and oppose antagonistic legislation. At the temporary organization Lewis M. Swabb, of 338 Spruce street, acted as chairman, and

Otto Miller, of 3954 Market street, secretary. Since that meeting numerous notices have been sent out to exhibitors, asking them to attend a meeting at Green's Hotel Wednesday, July 28th, at which a permanent organization will be effected. The outlook is for a large attendance of exhibitors. They realize that a trade organization is desirable, and seem enthusiastic in their determination to form a strong state association. Messrs. Swabb and Miller are working hard to insure the success of such a body, and through THE NICKELODEON wish to assure motion picture exhibitors of Pennsylvania that they will be given a hearty welcome as members, and that their help in upbuilding the moving picture industry will be greatly appreciated. "In union there is strength."

W. H. PRESCOTT.

Toledo Ordinance Attacked

The validity of the ordinance which provides that proprietors of five-cent theaters and moving picture shows shall pay an annual license fee of \$150 to the city of Toledo, Ohio, was attacked in police court by Edgar Smith, proprietor of the Toledo Film Exchange, and formerly receiver of the Yale Theater on Monroe street.

Smith and the proprietors of six others in Toledo were arrested recently, charged with having violated the license ordinance. Smith was found guilty in police court, and was ordered by Judge Austin to pay a fine of twenty-five dollars and costs. Through his attorneys Smith gave notice that he would take his case up on error, by way of the Common Pleas and Circuit courts to the Supreme Court as a test case.

The defendants in the other cases had their trials continued, and gave bond to await the outcome of the Smith case.

Detroit Regulations Claimed Too Severe

Representatives of some of the Detroit, Mich., picture theaters made strong objections to the restrictive provisions of the proposed ordinance at a conference with the mayor and representatives of the fire, police and public lighting commissions and the department of buildings.

Many of the objections of the representatives of theaters were met by the mayor declaring that other institutions would shortly be called upon to provide greater fire protection, and that in a short time there would be nothing unusual in the restrictions on the nickelodeons.

The nickelodeon men will have another opportunity to make objections. The ordinance probably will be modified so as not to require an expert electrician to operate the moving picture machines, providing the other regulations are strict.

Good Business in Decatur

That more than 62,000 people have attended the moving picture shows at the Powers Theater, Decatur, Ill., since May 10th, is the statement made by Manager Ronan of the Powers Theater in refutation of the statement of Manager Sigfried of the Bijou Theater, that the moving picture business in Decatur is on the decline—that the moving picture shows have reached the height of their popularity.

Ronan further declares that there were 9,000 paid admissions to his theater in one week; that in the city there were 20,000 paid admissions for the same week. The remaining 1,100 were divided among the five other theaters.

The National Waterproof Film Company

ONE of the things that make for success is an intelligent setting forth of the reasons why one is in business. Those who have been receiving the weekly letters from the National Waterproof Film Company must certainly appreciate that there is a great deal of food for thought in them.

Every renter will admit that if it was not for "rain storms" he could get more money for his films. But with a few runs they are bound to become scratched, and that means cheaper rentals or renovating, which means more cost to be added to the initial expense. Thus, if these "rain storms" can be eliminated or delayed, the earning capacity of the film is greatly increased. This is the function of the National Waterproof Film Company.

Waterproofing is neither a cleaning nor a renovating process. To be sure, before an old film is waterproofed, it is cleaned, the dirt is all taken out of the scratches, and the film is thoroughly renovated, but this is only a means to an end—to get the film in shape to waterproof.

Waterproofing is a thin, transparent coating, which is applied to the emulsion side of the film. When this coating has dried the film can be washed with a rag and soap and water, without the slightest fear of injury. The coating, which is applied in a liquid form and dries on the film, was invented by F. B. Thompson, who is vice-president of the company.

The hardest obstacle to overcome was to get a machine that would apply the coating evenly, keeping the liquid out of the sprocket holes. Machine after machine was constructed only to be consigned to the junk heap. Finally, a machine was made that would work successfully and the company was on the road to success. This machine represented an investment of over \$12,000. The original estimate of a successful machine was \$1,800.

The next step was to overcome the objections of the exchange man, and it seemed as if every obstacle that could be imagined was put in the way. The first was, "What's the use?" and that, perhaps, was and is the greatest. The exchange man must be made to realize that his films would last longer and rent for more if waterproofed. Of course, waterproofing

And Other Active Concerns in the Moving Picture Field

By Laurence F. Cook

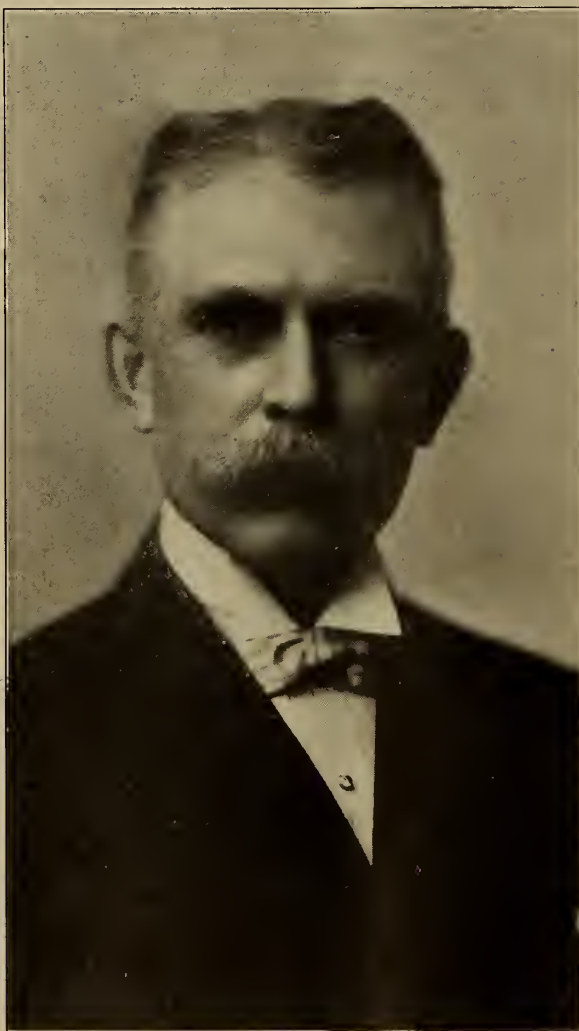
does not stop scratching altogether, but because it keeps the film more pliable scratching is greatly reduced. When the films do not scratch they can be washed by running them through a wet rag held in the hand. This removes the dirt, thus removing the cause of rain storms; indeed, the motto of the company is, "No dirt, no rain." Finally, in many cases, this objection was overcome by telling the exchange man to test it for himself. This test was very simple. It consisted in taking a reel of film with about one-half waterproofed and the rest untreated, and sending it out over a hard circuit; comparison to be made in about a month. The results of this test were very satisfactory, because they began to get second orders from those who had made the test.

Having convinced the exchange man, the company began to feel the opposition of outside influences. First came a rumor that the plant was a "dupe" shop. Ridiculous, to be sure, but bound to have some influence. This idea was soon checked, however, by the fact that at least four of the film manufacturers allowed their reels sent to be waterproofed before the day of release. This can be done for the exchange, as the company will guarantee to deliver the reel in ample time for shipment for release date.

Again, other exchanges wrote in, saying they would like to have their reels waterproofed, but had heard that they were sub-let while in the hands of the waterproofing company and that until convinced otherwise they did not care to let go of their film. To this Mr. Daniels replied, "Send your own man along with the reels. We'll pay for his time, and he needn't take his eye from the reels while in our possession." This also seemed sufficient, and reels from these customers began to come along—without their man. Now Mr.

Daniels is wondering what the next objection will be. Having brought things to a place where there was a brilliant outlook, the company was incorporated in Illinois for \$100,000, and is now ready to spread out into larger fields.

The personnel consists of W. A. Daniels, president and general manager; F. B. Thompson, vice-president; G. Babson, secretary; F. K. Babson, treasurer; and Benjamin W. Beadell, special representative.



W. A. Daniels, President.



Plant and Personnel of the National Waterproof Film Company.

1—Laboratory and Waterproofing Plant.

2—F. B. Thompson, Vice-President.

3—B. W. Beadell, Special Representative.

4—The Manager's Office.

5—Stenographic Department.

Leading Pittsburg Lights

A great deal has been printed during the past few years in regard to various film exchanges and their owners; but there is at least one exchange whose owners have been so occupied with their constantly increasing business as to find little opportunity to court publicity. The Pittsburg Calcium Light & Film Company of Pittsburg, Pa., is said by those who know to be the largest film renting concern in America, notwithstanding other claimants for this distinction.

The success of this firm can be attributed solely to the efforts of the owners, Messrs. Clark and Rowland, whose endeavor has been to conduct their business on a high plane, and give value in the form of good service to their customers. Quality has been their motto, and the secret of their success, and has earned for them the confidence of their patrons, and their straightforward business methods have placed them in an enviable position in the moving picture field.

This firm is well represented by complete branch offices in the following cities: Cincinnati, Ohio; Rochester, N. Y., Wilkes-Barre, Pa., Des Moines, Iowa, and Omaha, Neb. Complete stocks of moving picture necessities are carried in all these branches.

All offices spend over \$12,000 per week for films. The company employs nearly one hundred people, including managers, correspondence clerks, bookkeepers, stenographers, film men, canvassers, repair men, etc. The company is incorporated, with a capital stock of

\$100,000. This is one of the comparatively few concerns that have held their business intact through various ruptures in the moving picture field within the last year, as it is a well known fact that some of the largest film rental houses a few years ago are the smallest today. The answer for this condition is easily seen.

This concern has been identified with the picture business for the past fifteen years, in the form of giving entertainments and supplying oxygen and hydrogen gases to exhibitors throughout the country; and naturally, when the nickelodeons sprang up, it immediately entered the rental field. The new work was undertaken on a small basis at first; but when assured that the business was here to stay, the owners went in very heavily, and from that start the high-grade service won for them many exhibitors from less far-sighted competitors, and today they still supply the majority of their original houses.

The company's employees and managers are paid liberal salaries, as in the opinion of Messrs. Rowland and Clark, cheap men are dear at any price; and it is an old

saying that once a "Calcium" man always one. The employees are very loyal to their employers.

The branch managers of the Pittsburg Calcium Light & Film Company are men of high ability, quick to see a point and take advantage of it. They are always on the job, and never "asleep at the switch." This is the secret of the success of a branch office: Employ men who can produce the goods, salary being a secondary consideration, and the result is offices, equipment and managers that cannot be improved upon.

An illustration of one of the points of the success of this concern can be cited in regard to the new law in the state of Pennsylvania compelling all moving picture theaters to establish three aisles, each four feet wide.

Quickly realizing the absurdity of legislation of this kind, Messrs. Clark and Rowland set to work to get an injunction, restraining the Commonwealth of Pennsylvania from closing their own exhibitors' theaters.

The other exchanges and the Motion Picture Patents Company, with the exception of the Pennsylvania Film Company and the Columbia Film Exchange, both of Pittsburg, could not see their way clear to aid the Pitts-

burg Calcium Light & Film Company in the fight, so after employing four of the best attorneys in Pennsylvania at a considerable expense, these business men are fighting it out alone, and from the outlook at this writing, they believe by the time this article appears in print they will have had an injunction granted, restraining the Commonwealth of Pennsylvania from interfering with their customers.

The officers of

the company are: Richard A. Rowland, president, and James B. Clark, secretary and treasurer.



Richard A. Rowland, President

James B. Clark, Secretary and Treasurer

Hallberg 500 Volt Direct Current Economizer

The Gordon Brothers Amusement Company, of Worcester, Mass., which is using the Hallberg alternating current economizer exclusively in its theaters throughout New England, has just opened a moving picture theater in the park at Savin Rock, West Haven, Conn. As is generally the case in parks, only 500-volt trolley current is available. The cost for moving picture lamp current with rheostat on 500 volts was over 90 cents per hour. A 500-volt Hallberg economizer has been put in, and the saving guaranteed on the bill is said to be 85 per cent, or about 76½ cents per hour.

Another advantage is the absence of heat from the large 500-volt rheostat, and the impossibility of the operator getting a shock, which would injure him on 500 volts. The economizer is furthermore furnished with a light controller.



Some Views of the Pittsburgh Calcium Light and Film Company's Head quarters.

1—Mr. Clark's Private Office.

2—Mr. Rowland's Private Office.

3—Customers' Waiting Room, in Film Department.

4—Lens Department.

5—Accounting Department.

6—Machine Department.

7—Song Slide Department.

8—Film Inspection Department.

9—Repair Department.

10—Shipping Department.

The National Film Company

The National Film Company, of Detroit, Mich., presents an excellent example of business energy, push and acumen, and shows what effort and merit combined is bound to produce.

In June, 1907, Phil Gleichman, manager of the company, located in Detroit in a small way; but the company showed a willingness to grow under his able direction and it began to reach out and get new business; and today it is virtually alone in that section as the film rental and picture supply company for Michigan and the northern part of the middle states.

With the growth of business the original quarters became too small, and the company secured the lease of the First National Bank's quarters in the heart of the business section of Detroit. This was turned over to the film company with all its fixtures and then had to be thoroughly renovated to suit the needs of a progressive and up-to-date film exchange. Now it is said to have the finest abode of any film company in the United States. The stock carried is tremendous, and the action and life in it present a fine picture of the demand of the public for amusement. A new and complete renovating department requiring the services of twenty-four girls is a busy sight, and the activity in the office with its corps of trained and efficient helpers is a definite explanation of the company's success. It shows the speed, precision and serviceable method of treating all customers with the due consideration required. The National at present is the only licensed film exchange in Detroit.

An interesting side issue of the exchange is the Actologue talking pictures, which it introduced with marked success. A corps of trained actors were kept on hand, and last summer the concern had seventeen companies on the road. While the National was not the first in the field, it proved to be more durable than some, inasmuch as while there was considerable competition, all others have ended operations, and the National still has eight companies working successfully.

To rise from a hard working third-rate exchange to one of the first in the country in two years—that is something. It meant energy, acumen, tact, the "goods," treatment and application. The National had these qualities.

Success is founded on similar principles in all lines of business. So the fact that a film exchange succeeds, and continues to grow, adding new business while it retains the old customers, always has a reason. If personality has anything to do with it, then certainly the National Film Company is well equipped at the outset; for Phil Gleichman, the company's worthy manager, has all the elements that make for confidence and business achievement.

The company's offices are located at 69 to 71 Griswold street, Detroit, and the full page plate which accompanies

this article on the following page gives a good idea of the exterior of the building. Several interior views are also given. Many of the luxurious appointments of the bank which originally occupied the quarters have been retained, and give an air of refinement and distinction to the surroundings seldom found in a film exchange. This effect is especially noticeable in the treasurer's and manager's office and in the customer's and display-room. The film and song-slide department is not far behind, however, and even the film inspecting and shipping departments show signs of neatness and system, though one generally expects to find these particular parts of a film exchange in a more or less chaotic condition.

McMillan in London

That Arthur McMillan, of the Exclusive Film Company, Chicago, is making the most of his sojourn in Europe is shown by the following extract from the *Kinematograph and Lantern Weekly*, of London:

A LARGE AMERICAN BUYER.

Mr. A. McMillan, the representative of the Exclusive Film Company, of Chicago, is at present in London on a mission which should make him an object of considerable interest to our manufacturers. Briefly, Mr. McMillan's object is to buy as much film of good quality as he can lay hands on in Europe. His only conditions are that the subjects should be good and that they should not have previously been sent to America—his company's specialty, as its name indicates, being the hiring of films which cannot be obtained elsewhere. Of such subjects Mr. McMillan can take five or six copies. He has already despatched close on \$15,000 worth of goods, and is anxious to hear from firms who have more to offer before leaving for a trip through Germany, France and Italy in search of films. He is authorized to buy \$15,000 worth of goods each month if the subjects can be found.

In an interesting chat at our offices Mr. McMillan said that the intention of his company, which was only formed in June last and backed by many of the leading business men of Chicago, to open five or six rental offices, or alternatively to sell surplus copies of the films, and he emphasized the fact that they were not in any way working against the International Projecting and Producing Company, which represents many of the European firms. As a matter of fact, Mr. McMillan will not accept subjects which have been or are going to be submitted to Mr. J. J. Murdock, although he pointed out that he could on several occasions by buying, say, five copies of a certain subject, get it on the market before the International company and so spoil the latter's sale, which might perhaps have reached thirty copies.

It was interesting to learn that in Mr. McMillan's opinion, the Independents are rapidly gaining ground in the States, and that there would be a good demand for English subjects if the makers would cater for the American taste. Mr. McMillan pointed to the springing up of new manufacturing concerns as evidence of the vitality of the moment and paid a tribute to Mr. J. J. Murdock, whom he described as

the Napoleon of the film business in the States.

We gathered in conversation that the "approximate" length evil was present in the States also, and Mr. McMillan stated that a sure way to favor was to give the exact advertised length. He complimented the English firms on their exactness in this particular, and had also a good word for the product of the Nordisk Company.



Philip Gleichman, Manager of the National.



National Film Company's Headquarters, Detroit, Michigan.

1. Treasurer and Manager's Office.
2. Customer's and Display Room, Showing Film Vaults in Rear.
3. Exterior, 69-71 Griswold Street, Detroit.
4. Film and Song Slide Department.
5. Film Inspecting and Shipping Departments.

More Economizers Installed

The Orpheum Theater at New London, Connecticut, has now been equipped with a special Hallberg Economizer installation. The electric light company delivers five-phase, 104-volt, 60-cycle current at New London. Messrs. Bullock & Davis, who have had a great deal of experience in securing perfect results on the screen, decided that they would invest in a device for changing the three-phase current into direct current for the moving picture and stereopticon lamps.

After careful investigation, W. S. Davis, the manager, placed the order for one Hallberg alternating current, three-phase, to direct current economizer, with a capacity to operate two dissolving lamps and one moving picture lamp at the same time. The economizer is provided with a special compound winding which maintains an absolutely steady current, no matter if one or all three lamps are burning. The saving is about 50 per cent, but the light is the most perfect ever produced.

Messrs. Bullock & Davis' theater is perhaps equipped with the most modern devices of any moving picture theater in the east, and no expense has been spared in giving the patrons first-class service in every respect. This Hallberg economizer was specially designed and built for this theater according to specifications of Mr. Davis.

New Films for Exclusive

The first shipment of film has been received by the Exclusive Film Company, Chicago, and this new concern is now ready to get down to business.

This company was formed to work out the idea of exclusive service. This exclusive service is to consist of a stock of film never before shown in this country. In Europe they are doing splendid work in motography, and there are thousands of their subjects that have never been imported. Those who know the game thoroughly say that there are lots of manufacturers in Europe who have never sent a film to this country. It can readily be seen that a stock of the best kind of those films will fill a long felt want.

To secure this kind of subjects the Exclusive sent Mr. A. H. McMillan to Europe last June. He will personally pick out the best subjects of these manufacturers and ship them to his exchange at Chicago.

Mr. McMillan is particularly fitted for this work, having been connected with the film business since 1897. For several years past he has been directly connected with the renting business, and in that time has rounded out a judgment of films that cannot fail to be of great value to his firm. In fact, in matters of film purchases, they rely entirely on his judgment.

Mr. McMillan is visiting not only the English and French manufacturers, but those of Germany, Holland, Sweden, Denmark, Italy and Spain. Films from these latter countries are rarities, but those who have seen some of these subjects say that they are wonderful.

The policy of the Exclusive Film Company will be to take on only one customer in a locality.

This will be of interest to the exhibitor, because he will be sure that he will not be showing the same pictures as his competitor, and that his shows will be equal to any. Another benefit to be derived from this kind of a show will be the added interest that novelty, new customs and foreign scenery add. This advantage is always greatly appreciated, especially in an amusement enterprise.

Growth of the Western Film Exchange

The Western Film Exchange is showing a splendid growth, due to the satisfactory and high class nature of its service and its square dealing with its customers. The exchange has been in business for two years, and now has offices in Milwaukee, Wis., St. Louis, Mo., and Joplin, Mo. This exchange was the purchaser of George Kleine's St. Louis branch, which was moved to new



J. R. Freuler.

quarters last May. The Milwaukee office is being enlarged at present to accommodate new business.

J. R. Freuler, whose portrait is shown here, is secretary and treasurer and the Milwaukee manager. H. E. Aitken, the president, is manager at St. Louis, and R. E. Aitken is the Joplin representative. H. E. Aitken is the instigator of a local St. Louis committee of exchange men, whose purpose is to get together to route films, and thus avoid duplicate shows.

Phoenix Company Produces Good Film

The Phoenix Film Company's film No. 103, entitled "Her Favorite Tune," is an excellent piece of work. It is the story of an old musician and his little granddaughter, who after suffering any amount of misfortune, are finally separated. The old man wearily searches the city for the little girl, locating her finally by playing her favorite tune on his violin from place to place until she hears the sound and attracts his attention. Their luck turns from this point, and fortune finally smiles on them.

The Novelty Slide Company

The Novelty Slide Company, New York, N. Y., is a hustling concern with an excellent line of reliable goods. It manufactures Novelty announcement slides, "Novelpake," promotes baby show contests, owns the Novel lecturette library and rents illustrated song slides. The company's motto is "satisfaction guaranteed or money refunded." F. G. Schindler, 3933 Dearborn street, is the Chicago representative.

Among the Picture Theaters

NEW INCORPORATIONS.

HALEYVILLE, ALA.—The Haleyville Amusement Company has been incorporated with a capital stock of \$4,000 by H. N. Freeman and others.

NEW HAVEN, CONN.—The People's Amusement Company has been incorporated with a capital stock of \$10,000 by Albert I. Cohn, Sam Mitchell, and John I. Symonds, all of New Haven.

WILMINGTON, DEL.—The Germantown Amusement Company has been incorporated to carry on general theatrical and moving picture enterprises. The incorporators are H. M. Browne, E. J. Forham and J. J. Harper, all of New York. Capital stock, \$50,000.

WILMINGTON, DEL.—The Moving Picture Company of America has been incorporated to establish halls and enterprises for the exhibition of moving pictures and vaudeville, by Frank A. Barnet, and Henry W. Schorr of Philadelphia, and Sylvester D. Townsend, Jr., of Wilmington. Capital stock, \$600,000.

CHICAGO, ILL.—The Louise Amusement Company has been incorporated with a capital stock of \$6,000 by Alfred Hamburger, Ludwig Siegel, Herman Kahn.

LOUISVILLE, KY.—Articles of incorporation have been filed for the Grand Theater Company, which listed its capital at \$3,000. The incorporators are as follows: George W. Cuscaden, Sr., George W. Cuscaden, Jr., and Stella E. Cuscaden.

BOSTON, MASS.—The Roxbury Theater Company has been incorporated with a capital stock of \$10,000. The officers are as follows: President, Cornelius H. Buckley, 170 Main street, Somerville; treasurer, Hannah H. Buckley; clerk, Nellie E. Buckley.

ST. LOUIS, MO.—The Fisher Amusement Company has been incorporated with a capital stock of \$10,000 by Louis Fisher, August Wahbrink and Herman Roeske.

NEW YORK, N. Y.—The National Moving Picture Theater Company has been incorporated with a capital stock of \$250,000 by Joseph M. Devere, Bernardville, N. J.; William Espy and Edward J. Sweeney, New York City.

BOSTON, MASS.—The Imperial Amusement Company has been incorporated with a capital stock of \$20,000. The officers are as follows: President, Patrick F. Lydon, 879 East Fourth street, South Boston; treasurer, Michael J. Lydon, 53 Roseclair street, Dorchester, Mass.

NASHVILLE, TENN.—The Electric Moving Picture Company has been granted a charter by the state to exhibit moving pictures by touring car, carrying a portable equipment. The capital stock is \$4,000.

PALESTINE, TEXAS.—The Palestine Air Dome Company has been incorporated with a capital stock of \$20,000 by C. S. Bratton, W. G. Jameson, Tim O'Connell and S. K. DeVaney.

LUFKIN, TEXAS.—The Lufkin Opera House Company has been incorporated with a capital stock of \$5,150 by T. N. Humason, W. P. Humason, W. M. Glenn and others.

HUNTINGTON, W. VA.—The Camden Park Amusement Company has been incorporated with a capital stock of \$50,000 by H. O. Via, F. A. Weymouth, A. O. Miller, Boyd Jarrell, C. C. Remele and Claud Davis of Huntington.

ROCKFORD, ILL.—The Illinois Chronophone Company has been incorporated with a capital stock of \$10,000. The incorporators are Minona S. Fitts, Emma G. Eustace and A. Rozilla Beatson.

GREEN ISLAND, N. Y.—The Hudson Mohawk Amusement Company has been incorporated with a capital stock of \$5,000. The directors are as follows: J. M. Wilson, P. A. Farrell, H. B. Marks, G. A. Wickersham and Henry Pincus.

NIAGARA FALLS, N. Y.—The Niagara Falls Amusement Company has been incorporated with a capital stock of \$20,000.

NEW YORK, N. Y.—The Moving Picture Exhibitors' Association has been incorporated by M. McKenzie, Gustave Koenigwald, Louis Maas, Arthur E. Jacobs, Frank T. McCutcheon and Oscar I. Lamburger.

INDUSTRIAL ITEMS.

The C. J. Hite Film Rental Company has increased its capital stock and changed its name to the H. & H. Film Service Company. Samuel S. Hutchinson, formerly interested in the Theater Film Service Company, has acquired a half interest with Mr. Hite in the reorganized company.

ROCHESTER, N. Y.—The Talking Machine Company Film Service, Inc., has been incorporated with a capital stock of \$3,000 for the purpose of manufacturing and dealing in films, projecting

machines, apparatus and supplies. The incorporators are Arthur A. Schmidt and Sophie M. Klee, 22 Scio street; Ethel A. Gardiner.

NEW YORK, N. Y.—The Federal Fireproofing Company has been incorporated with a capital stock of \$100,000 by Henry W. Mattoni and Robert J. Mattoni, 217 West One Hundred and Twentieth street; Julius Burnstein, 109 West Ninety-sixth street; Allyn B. Carrick, 120 West Ninety-ninth street.

DAYTON, OHIO.—The Buckeye Film and Projecting Company has been incorporated with a capital stock of \$10,000 by E. R. Mueller and R. E. Mohr.

NASHVILLE, TENN.—The Electrical Moving Picture Company, Williamson county, has been incorporated with a capital stock of \$4,000 by J. T. Stovall, J. L. Redman, C. C. Redman, W. B. Vewcs and J. H. Sedberry.

SALT LAKE CITY, UTAH.—The Western Multiscope Company has been incorporated with a capital stock of \$20,000 for the purpose of manufacturing and handling moving picture films and machinery. The officers are as follows: President, Sig Simon; vice-president, Walter Parkes; secretary and treasurer, Louis Marcus.

NEW THEATERS.

CONWAY, ARK.—Charles Jones has been awarded the contract to construct a new moving picture theater for the Lyric Amusement Company.

CONWAY, ARK.—W. N. Owen has opened an airdome in this city, with a capacity of 600.

ESCONDIDO, CAL.—Frank Wolf, of San Diego, is planning to open a moving picture theater in this place.

FRESNO, CAL.—Gus Lamond, Jr., will conduct an airdome in Tulare street.

COLTON, CAL.—A new airdome has been opened on I street, between Seventh and Eighth, which is devoted to moving pictures.

COLORADO SPRINGS, COLO.—The New Novelty Airdome theater has been opened at the corner of Huerfano and Nevada streets by F. M. Fishback and B. J. Hewett.

WALLINGFORD, CONN.—A new picture theater will be erected at the corner of Center and Orchard streets for Paul Russo, and will be completed about September 1.

BRIDGEPORT, CONN.—The West End theater, a new picture house with a seating capacity of 450, has been erected on State street, between Clinton and Colorado avenues, by N. C. Lund.

LAKEWOOD, CONN.—W. E. Jewell and James R. Partridge will conduct a moving picture theater at Lakewood Park, on North Main street.

WASHINGTON, D. C.—The Eastern Amusement Company will erect a moving picture theater at the corner of Eighth and E streets.

WASHINGTON, D. C.—A permit has been granted to Crandal Mackey to erect a moving picture theater at 3229 M street, northwest, at an estimated cost of \$2,000.

JACKSONVILLE, FLA.—The Majestic, a vaudeville and moving picture theater, has been opened at the corner of Ray and Laura streets. The house has a capacity of 450 and is equipped with every modern convenience.

FORREST, ILL.—John Drennan, of Fairmount, is planning to open a new moving picture theater in the Albright building in this city.

GENEVA, ILL.—Arthur Nelson and Edgar Miller will conduct a moving picture theater in this place.

DIXON, ILL.—Paul Baxter is planning to erect a new picture theater in this city.

FULTON, ILL.—McKee & Still have opened a moving picture theater in the Finch building.

GENEVA, ILL.—Joseph Perkins, of De Kalb, is planning to open his moving picture theater in this place.

MONTICELLO, ILL.—A contract has been let for the construction of the Bijou theater.

MILFORD, ILL.—Mann's Airdome-Crystal theater has been opened in this city.

CARROLLTON, ILL.—R. E. Grindol has sold his moving picture and vaudeville theater in this place to E. L. Davis and Holland Roberts.

METCALF, ILL.—Julius Aldrich has opened a moving picture theater, the first ever located here.

PRAIRIE CITY, ILL.—Guy Arter of this city and Claude Raymer of Walnut Grove, will conduct a picture theater here.

FULTON, ILL.—W. E. Baininwell will open a picture theater here.

DECATUR, ILL.—R. A. Jones and Otto Lutz will erect a moving picture theater in the near future.

KEOKUK, IOWA.—Messrs. W. A. Gardner and Lee Studer are preparing to open a moving picture theater in this place.

PANORA, IOWA.—A new moving picture theater has been opened here by Messrs. Carpenter and Doyle.

CLINTON, IOWA.—The Angell Brothers will conduct a moving picture theater at 404 Main street.

SIDNEY, IOWA.—W. A. Bullock has opened a moving picture theater in this city.

MT. AYR, IOWA.—George Adams, of Omaha, is planning to open a moving picture theater here.

WEBSTER CITY, IOWA.—E. H. Martin will erect a new moving picture theater in this place and has awarded the contract to W. J. Zitterel.

ALBIA, IOWA.—A new moving picture theater will be erected here by Alex Long.

NAUVOO, IOWA.—Young Brothers are preparing to open a new moving picture theater in this city.

DUBUQUE, IOWA.—A moving picture theater has been opened at Third and Main streets by Harvey Mann and Will Tiffany.

COLUMBUS JUNCTION, IOWA.—Messrs. Westcott and Peck have opened a new moving picture theater here.

PERRY, IOWA.—A. S. Monroe, proprietor of the Lyric theater, will erect an airdome theater at the corner of Second and Lucinda streets, which will be used during the summer months.

ESTHERVILLE, IOWA.—Roy Goggin will conduct a moving picture theater here.

WATERLOO, IOWA.—The Fairyland, an attractive new moving picture theater, has been opened in this place by Messrs. Foley and Webber.

FORT DODGE, IOWA.—The Empire theater has been remodeled and will be reopened as a vaudeville and moving picture house, under the management of J. Milowslosky.

VINCENNES, IND.—Frank Green, owner of the Airdome theater in this city, has opened a new Fountain Square Airdome theater, Virginia avenue, Indianapolis, Ind., which will be devoted to vaudeville and moving pictures.

WABASH, IND.—The Dreamland moving picture theater has been opened on Wabash street by Dickson Brothers.

ATCHISON, KAN.—Charles Kean, Jr., has leased the moving picture in Forest Park and will open it for business.

ATCHISON, KAN.—Charles Kean, Jr., has opened the Airdome theater in Forest Park.

LEAVENWORTH, KAN.—The People's Summer theater, Delaware street, between Fifth and Sixth, has been opened under the management of Maurice Cunningham.

TOPEKA, KAN.—The Mutual Amusement Company, through its representative here, A. G. Goodwin, has leased the Frost building, at 718 Kansas avenue, now in course of construction, for five years and will conduct it as a high-grade moving picture theater. The Topeka house will be operated in connection with a circuit of some forty other theaters operating in as many different cities.

KANSAS CITY, KAN.—George and Ed Grube are erecting a new electric theater at 546-548 Minnesota avenue, which will be completed by September. It will have a seating capacity of 1,000 and will cost \$50,000.

IOLA, KAN.—Harry Levan and W. B. Bott will erect an airdome devoted to moving pictures in this place. Mr. Levan will have the management of the place.

COLUMBUS, KAN.—The New Mystic, an airdome devoted to vaudeville and moving pictures, has been opened by Charles R. Smith.

TOPEKA, KAN.—A new moving picture theater has been opened in the Snattinger building.

BALTIMORE, MD.—Nicholi Vito is having plans prepared for a moving picture theater to be erected at 626 North Chester street.

BALTIMORE, MD.—The Wilson Amusement Company will erect a moving picture theater at 12 and 14 North Gat street, at a cost of \$30,000.

ATTLEBORO, MASS.—A new vaudeville and moving picture theater will be erected on Bank street by the Bates and Heywood Amusement Company.

SPENCER, MASS.—Joseph Berthiaume will erect a moving picture theater on Mechanic street near Main, which will be ready for occupancy about September 1.

SAGINAW, MICH.—A moving picture and vaudeville theater will be erected on Griswold street, between State and Grand River, by C. H. Miles, of Minneapolis, which will be known as the Miles theater.

ESCANABA, MICH.—Manager A. E. Atkinson, of the Bijou, will open another picture theater at 616 Ludington street about August 1. The Bijou will become a vaudeville house.

DURAND, MICH.—Earl Brown and Ben Griffin are preparing to open a moving picture theater on West Main street.

WILLIAMSTON, MICH.—T. H. Stetler will open a moving picture theater in the Beardsley building.

MANISTEE, MICH.—George Fletcher has opened a new moving picture theater here.

FLINT, MICH.—The Savoy, a new moving picture and vaudeville theater, has been opened at 302 South Saginaw street.

LAURUM, MICH.—The new Star theater has been opened in the O'Neill building.

JACKSON, MICH.—The Ideal, a new moving picture theater, has been opened under the management of Jesse Towner.

MANCELONA, MICH.—The Vaudette moving picture theater, formerly owned by C. T. Gibb, has been purchased by Mrs. Denio, of Petoskey. Mr. Gibb will open a picture theater at Flint, Mich.

HUDSON, MICH.—Ezra B. Dodge, of Eaton Rapids, will open a moving picture theater here.

JACKSON, MICH.—The Crown theater has been opened at 159 West Main street, under the management of Le Clare H. Gardner, of Battle Creek.

SAGINAW, MICH.—The Wolverine Amusement Company are erecting a moving picture and vaudeville theater on South Hamilton street, which will be completed about September 15.

PETOSKEY, MICH.—The Casino, a new moving picture theater, has been opened here.

MEXICO CITY, MEX.—El Alcazer, a new vaudeville theater, has been opened on 3a Ayuntamiento.

WINONA, MINN.—Dexter Brothers, of Marshfield, will conduct a moving picture theater here.

MINNEAPOLIS, MINN.—Alexander Pantages will erect a new vaudeville theater in this city.

VANDALIA, MO.—Messrs. Cowley and Anderson have opened a moving picture theater in this place.

EXCELSIOR SPRINGS, MO.—W. L. Smoot, of Hale, will open a moving picture theater here.

SPRINGFIELD, MO.—The Erie, a new moving picture theater, has been opened on Commercial street by Colonel Darr.

TRENTON, MO.—A new airdome has been opened here by the Wilbur-Kingsley Company.

MAITLAND, MO.—Marion Hughes will conduct a moving picture theater in the McIntyre building.

ST. JOSEPH, MO.—Frank D. Newman, of St. Louis, is planning to erect a moving picture theater here.

ST. LOUIS, MO.—A new picture theater, finest in the city, and one of the most imposing in the west, will be erected on Olive street just west of Grand avenue at an approximate cost of \$50,000. The project will be financed by Storm & Farish.

ST. LOUIS, MO.—A casino will be erected on the north side of Delmar avenue just west of Taylor avenue, which, together with the site, will cost in the neighborhood of \$450,000. Harry W. Trimp, president of the Harry W. Trimp Building and Construction Company, is promoting the project. Vaudeville and moving pictures will be included in the attractions. The house will have a capacity of 1,600.

ST. JOSEPH, MO.—The Royal theater, a moving picture house, is being erected at 614-616 Edmond street, at a cost of \$10,000. F. L. Newman is agent for the theater company.

ST. LOUIS, MO.—A building will be erected at Lemp avenue and Lynch street by Eugene A. Freund and Harry Freund, which will be leased to Botenello & Farris, who will conduct a vaudeville and moving picture theater.

SPRINGFIELD, MO.—A new moving picture theater has been opened at 230 East Commercial street, under the management of C. R. Krainer.

MAITLAND, MO.—Marion Hughes has opened a moving picture theater in the McIntyre building.

GALT, MO.—An airdome has been opened here by Mrs. George Girder and son.

COLUMBIA, MO.—T. C. Hall will open a moving picture theater on North Ninth street.

MISSOULA, MONT.—The Isis moving picture theater was opened recently under the management of L. W. Norman.

MILES CITY, MONT.—Frank Elles and C. H. Foster will open a picture theater.

DOVER, N. H.—A new moving picture theater will be erected at the corner of Washington and Walnut streets, at a cost of \$8,000.

NASHUA, N. H.—A. C. Jones has leased the Elm theater and will open the same as a moving picture house.

NEWARK, N. J.—I. Eckstein and Samuel Klein are erecting a picture theater at the corner of Broad and Clay streets, at a cost of \$6,000. It will be completed about August 1 and will have a seating capacity of 600.

SEWARD, NEB.—The Elite theater has been opened, being the second moving picture theater in this place.

STELLA, NEB.—Clarence Blubaugh will open a new moving picture theater here.

ARTESIA, N. M.—D. S. Looney has opened a new moving picture theater in this place.

RENO, NEV.—Henry Anderson is planning to erect a vaudeville and motion picture theater here.

NEW YORK, N. Y.—Martin Meyer has secured a permit for the erection of a moving picture theater at 260 West One Hundred and Forty-fifth street.

BUFFALO, N. Y.—Jacob Rosen will erect a moving picture theater at 842 Broadway.

BUFFALO, N. Y.—H. J. Keltenbach has been granted permission to erect a moving picture theater at 867 East Genesee street.

BUFFALO, N. Y.—The Francis J. Handle Estate will remodel the building at 625 Main street into a moving picture theater.

NEW YORK, N. Y.—Plans have been filed with Building Superintendent Murphy for a new moving picture theater to be erected at 260 West One Hundred and Forty-fifth street for Martin Meyer, at a cost of \$30,000. It will be known as the Hendrick Hudson theater.

BROOKLYN, N. Y.—John Johnstone is erecting an open air picture theater at the corner of Buffalo avenue and Fulton street.

NEW YORK, N. Y.—Martin Meyer will erect a moving picture theater at 260 West One Hundred and Forty-fifth street, at a cost of \$30,000, which will be known as the Hendrik Hudson theater.

BUFFALO, N. Y.—Claude Fowler, 1213 Jefferson street, and Frederick Ullman will erect a moving picture theater at 264 Genesee street.

NEW YORK, N. Y.—An open air theater will be operated during the summer at the corner of Lenox avenue and One Hundred and Forty-fifth street, which will be devoted to vaudeville and moving pictures.

BUFFALO, N. Y.—Christian Ruderisch will erect a moving picture theater at 1269 Genesee street, this city.

RALEIGH, N. C.—A new moving picture theater has been opened on Fayetteville street.

CINCINNATI, OHIO.—Architects Rapp, Zettel & Rapp have completed plans for a moving picture theater to be built at 947 Monmouth street, Newport, for I. Frankel.

NEW LEXINGTON, OHIO.—Arthur Gruber will conduct a moving picture theater here.

CALEDONIA, OHIO.—H. B. Nelson, of Ashley, has opened a picture theater here.

DELPHOS, OHIO.—F. H. Staup and Lawrence Miller will erect an airdome here.

SPRINGFIELD, OHIO.—The Fairbanks theater has been opened with moving pictures and summer vaudeville, Messrs. James and Murphy, of Columbus.

BELLAIRE, OHIO.—J. R. Wyatt will erect a moving picture theater.

NEWPORT, OHIO.—I. Frankel will erect a moving picture theater with a capacity of 450 at 943 Monmouth street, this city.

GUTHRIE, OKLA.—The Elite theater has opened an air auditorium on West Harrison street.

GUTHRIE, OKLA.—The Unique airdome, devoted to vaudeville and moving pictures, has been opened under Manager Chenoweth.

FREEWATER, ORE.—The Lyric, a moving picture theater, has been opened here by Kenworthy Brothers, of Walla Walla.

PHILADELPHIA, PA.—Contractor E. J. Kreitzburg will erect a moving picture theater on Broad street, at a cost of \$43,000.

HARRISBURG, PA.—Contract has been awarded F. R. Laverty for the construction of a moving picture theater at 410 Market street for the W. W. Jennings estate.

SHARON, PA.—Julius Moyer, proprietor of the Luna motion picture theater on State street, will erect a new vaudeville theater, on the site of his present theater, which will be much larger.

PHILADELPHIA, PA.—J. W. Donnelly and M. J. Collins will erect a moving picture theater at 2132-34 Germantown avenue, at a cost of \$15,000. It will have a capacity of 1,000.

PHILADELPHIA, PA.—Arthur Blackburn will erect a moving picture theater on the east side of Forty-ninth street and Woodland avenue.

PHILADELPHIA, PA.—Jacob Rose is making arrangements to open a new moving picture theater at 226 East Girard avenue.

PHILADELPHIA, PA.—E. J. Kreitzburg has been granted a per-

mit for a moving picture and vaudeville theater on Broad street near Porter, for Frank Migone, to be erected at a cost of \$43,000. It will have a seating capacity of 1,500.

EMAUS, PA.—The Palace theater, a picture house, has been opened on Main street by the Lehigh Amusement Company.

BRENNHAM, TEXAS.—Messrs. Simon and Jenison have opened a new airdome theater here.

NAVASOTA, TEXAS.—C. M. Camp will erect an airdome on Washington avenue.

SPRINGFIELD, VT.—C. S. Fuller, formerly of Keene, N. H., has opened a moving picture theater in this place.

FREEWATER, WASH.—The Lyric moving picture theater has been opened in this city.

WHEELING, W. VA.—A new moving picture theater has been opened at 2163 Main street by George Schad and Harry Mason.

FOX LAKE, WIS.—The Fox Electric theater, a new motion and moving picture theater, has been opened here.

COLUMBUS, WIS.—Messrs. Frankland and Tucker have opened a picture theater in the Edwards building.

SHERIDAN, WYO.—W. L. James has opened a moving picture theater in the Perkins building.

MISCELLANEOUS.

HOT SPRINGS, ARK.—The Lyceum theater has been purchased by E. D. McCarty.

SAN BERNARDINO, CAL.—The Unique airdome was recently reopened after being entirely remodeled.

MARYSVILLE, CAL.—Dr. Gardner, proprietor of the Gem moving picture theater, has decided to add vaudeville to his program.

FLORENCE, COLO.—The Crystal theater has been purchased by G. Juston.

EDWARDSVILLE, ILL.—The Family theater has been purchased by S. J. Stubbs.

LA HARPE, ILL.—The moving picture theater, formerly owned by S. O. Lancaster, has been purchased by W. C. Gardner.

CLINTON, ILL.—Henry Bogardus has purchased the old Nickelodeon, formerly owned by Golder Joseph.

STREATOR, ILL.—Charles West has purchased the Dreamland moving picture theater.

LEROY, ILL.—Mrs. Ella Hardy has purchased the Nickelodeon, a moving picture theater.

PANA, ILL.—The White Palace theater, formerly owned by John Huggins, has been purchased by Messrs. George and Douglas Dickerson.

FAIRBURY, ILL.—The Crystal theater has been undergoing extensive improvements.

MONTICELLO, ILL.—S. T. Herman, manager of the Nickelodeon, West Washington street, has purchased the Varsity theater and will conduct both places as picture theaters, possibly adding vaudeville in one of them.

CANTON, ILL.—The Dreamland picture theater on North Main street has been purchased by John Lukey.

CARROLLTON, ILL.—E. L. Davis and Rolland Roberts have purchased the electric theater from R. E. Grindol.

MURPHYSBORO, ILL.—J. M. and W. C. Lucier will conduct the Lucier Opera House as a moving picture theater.

CLINTON, ILL.—The White Palace moving picture theater has been purchased by Douglas and George Dickerson.

CHENOA, ILL.—C. C. Lux is now sole owner of the Dreamland moving picture theater, having purchased the interest of his partner, Charles F. Stevens.

CARBONDALE, ILL.—The Theatorium is now in charge of the Acme Amusement Company, who will conduct as a first-class moving picture house.

QUINCY, ILL.—C. H. Dodge has leased the Bijou theater and will conduct it as a moving picture theater, introducing the cameraphone. Mr. Dodge is proprietor of Dodge's theater in Keokuk.

ONAWA, IOWA.—J. J. Rodgers has disposed of his interest in the Majestic theater to Elmer Morehead.

CLINTON, IOWA.—The DeWitt moving picture theater, formerly owned by O. S. Moses, has been purchased by J. A. Lisy.

CLARINDA, IOWA.—The Comet moving picture theater has been purchased by T. A. Bryan, who will conduct it under the name of the Temple.

SIoux CITY, IOWA.—The Unique, owned by W. A. Clough and which was the first moving picture theater in the city, has been removed to Spencer, Iowa.

VILLISCA, IOWA.—C. R. Ford is now sole proprietor of the Cozy picture theater, having purchased the interest of his partner, Mr. B. A. Keene.

DUBUQUE, IOWA.—The Bijou theater is undergoing improvements.

MUSCATINE, IOWA.—E. M. Henle, formerly of Clinton, has purchased the Bijou, an exclusive picture theater, owned by George Diehl.

HARTFORD CITY, IND.—Mrs. F. F. Fuller, of Montpelier, has purchased all the moving picture theaters in this city.

LIGONIER, IND.—The Crystal theater has been purchased by A. J. Inks, of Toledo.

LOGANSFORD, IND.—J. C. Shaver, of Monticello, has purchased the Lyric moving picture theater.

LA HARPE, KAN.—Peet Brothers are planning to open a moving picture theater here.

IRONTON, KY.—John M. O'Dwyer, of Ashland, has purchased the Fad moving picture theater from the Edison Amusement Company and will reopen the same.

PORTLAND, MAINE.—It has been decided by the management of Keith's theater in this city to conduct it as a vaudeville and moving picture house next season.

BOSTON, MASS.—The new Palace theater, formerly known as Waldron's Palace, Court street, Boston, has been entirely remodeled and has been leased by the Automatic Vaudeville Company, which operates seven other large picture houses.

NEGAUNEE, MICH.—The Bijou theater, formerly owned by C. A. Crinnian, has been purchased by Charles B. Clifford.

HOWARD CITY, MICH.—The Vaudette theater has been purchased by Messrs. Howard and Van Schoick, who will conduct it as a vaudeville and moving picture house.

HUDSON, MICH.—E. B. Dodge, of Eaton Rapids, is planning to open a moving picture theater in this place.

TWO HARBORS, MINN.—The Star theater has been leased by Messrs. E. W. Fierke and W. L. Murphy, of St. Paul.

ARDMORE, OKLA.—The Airdome, formerly owned by Frank Robinson, has been purchased by J. R. Kearney, of Topeka, Kan.

TERRY, S. D.—John Hodgkins has opened a moving picture theater in the Stewart building.

WARRENSBURG, MO.—F. J. Bailey, of Sedalia, has leased the Airdome theater at this place.

COLUMBIA, MO.—O. B. Wilson, owner of the Nickel theater on Broadway, contemplates making extensive improvements.

BEATRICE, NEB.—The Star Airdome theater, corner Ninth and Court streets, formerly owned by L. A. Blonde, has been purchased by C. C. Farlow and H. A. Miller.

BEATRICE, NEB.—C. C. Farlow and H. A. Miller have purchased the Star Airdome theater, corner Ninth and Court streets, formerly conducted by L. A. La Blonde.

TECUMSEH, NEB.—J. B. Douglas has purchased the Lyric moving picture theater on Clay street.

FRANKLIN FALLS, N. H.—Percy Milne, who operates the Hub moving picture theater in this place, has purchased the moving picture theater at Tilton, N. H., formerly owned by Joseph Shotwell.

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THE NICKELODEON

Vol. II

CHICAGO, SEPTEMBER, 1909

No. 3



Joseph Hopp, President of the Standard Film Exchange.

PUBLISHED MONTHLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

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ON EXCLUSIVE FILM SERVICE

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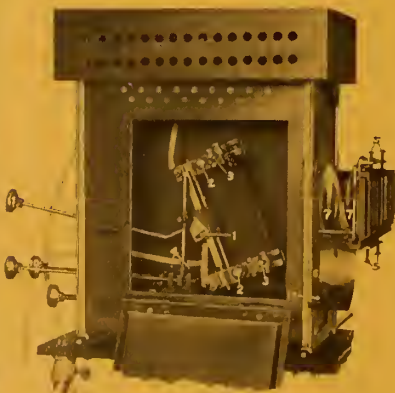
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CHICAGO, ILLINOIS



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Viascope Manufacturing Company

112 Randolph St.

Chicago, Illinois

THE NICKELODEON

VOL. II

CHICAGO, SEPTEMBER, 1909.

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PUBLISHED MONTHLY BY THE
ELECTRICITY MAGAZINE CORPORATION

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CHICAGO, SEPTEMBER, 1909.

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MOTOGRAPHY IN GOVERNMENT SERVICE.

THE word "government" means a good deal to American citizens. Manufacturing concerns juggle with it for advertising purposes, making the most of every order Uncle Sam may extend in their direction. "In use by the United States government" is a phrase to conjure with.

So perhaps we may feel proud that our infant industry has received such generous recognition from Uncle Sam. Demand on its space has prevented THE NICKELODEON giving the subject the length of treatment it really deserves. Every film taken under the auspices of the government's photographer cries aloud for an article of its own; every individual motographic enterprise of our federal department heads is intensely interesting to every man in the field. But the pressure of other matter forbids.

Whatever our admiration for the brilliantly conceived and well executed drama of the commercial film manufacturer we cannot but respect the efforts of those serious men who have seen in the art-science of motography a wonderfully flexible medium for records of life and action absolutely true to nature—a perfect system of education in its highest sense. It is in this class that the government workers belong. Their productions, like the great technical works in literature, will live forever, while the greatest of dramatic pictures die in a day and are succeeded by others.

No doubt the day will come, and shortly, when the public, through the exhibitors, will demand more subjects of this nature. Already the signs are apparent. The better class of exhibitors are inquiring for those pictures of our modern industries, sciences and explorations which the more intelligent among audiences are demanding.

Uncle Sam is putting motography to its noblest uses. Those producers who recognize the coming demand for its similar use in the picture theaters of the country are establishing firm foundations for future prosperity.

THE NEW TARIFF

THE new tariff has little effect on the moving picture industry. Moving picture films are enumerated in the new lists, and thereby secure a slightly more advantageous rate than before, the new schedule reading:

Photographic film negatives, in any form, for moving pictures, 25 per cent.

Photographic film positives, in any form, for moving pictures, 1½ cents per lineal foot.

This arrangement is quite satisfactory to those foreign film makers who have a printing plant in this country, and import only their negatives. On the other hand, it is inclined to work a small hardship on the agent who imports foreign prints.

The 25 per cent tax on negative films is construed as meaning on the actual cost of the negative, as esti-

mated by the appraiser of the port of entry. It has been declared that there will be no appeal from his decision.

Practically the only other article listed which is of interest to the moving picture trade is carbon for arc lamps. Section 96 of the new law which deals with the carbon schedule reads: "Carbons for electric lighting, wholly or partly finished, made entirely from petroleum coke, 35 cents per 100 feet; if composed chiefly of lamp-black or retort carbon, 65 cents per 100 feet." Under the Dingley law the rate for all carbons was 90 cents per 100 on carbons of 12-inch length, which is the ordinary length for enclosed-arc carbons. The charge of rate to 65 cents is not, however, a reduction, but is an actual increase, according to the statements of the importers. This is brought about by the insertion of the word "feet." The only lighting carbons which have been imported under the former law or which will be imported under the new law, are the high grade goods, such as are used in searchlights, moving picture machines, flaming-arc and enclosed-arc lamps. More than 90 per cent of all the importations are carbons for enclosed arcs. Under the present law—90 cents per 100 carbons—the importers have been bringing in their goods in 24-inch and 28½-inch lengths and cutting them here. By this means the duty instead of being 90 cents, was less than 45 cents per 100 on carbons of 12-inch length, which is the ordinary length for enclosed arcs. It is easy to see how the introduction of the word "feet" breaks up this system of importation in double lengths and practically advances the rate more than 20 cents per 100. As 24-inch is the most common length for flaming-arc carbons, it is not hard to see that the new law increases the duty on these from 90 cents per 100 to \$1.30 per 100.

The clause which fixes the rate for "petroleum coke" carbons—the ordinary cheap carbon used in the open arc—at 35 cents per 100 feet, in reality means nothing to the trade. These carbons were not imported under the Dingley law and will not be imported under the new law. It is likely they would not be imported if they were admitted duty free, as, owing to the greater abundance in this country of the raw material from which they are made they can be produced cheaper here than abroad. These carbons now sell to the consumer at from 60 to 80 cents per 100 in 12-inch lengths, so that a duty of 35 cents per 100 feet is practically a tax of 50 per cent ad valorem.

Musical instruments and their parts are rated at 45 per cent as before. Phonographs, gramophones, graphophones, and similar articles, or parts thereof, which were not enumerated under the Dingley tariff, are now scheduled at 45 per cent.

Lenses of all kinds remain at 45 per cent.

SUB-RENTING.

ONE of the greatest evils of the film business is the practice of sub-renting reels. The astonishing feature of this practice is that it has been allowed to go on so long, when it is absolutely in the power of the exchange man to stop it at once.

This evil is a double edged sword that cuts two ways at once. It hurts the exhibitor and it hurts the renter. Sub-renting by the exhibitors takes just so many possible customers away from the exchanges, thus reducing their purchasing power; and this reduction in buying gives the exhibitor a poorer stock of film to select from, when he goes to his exchange.

If all exchanges were to cut off all exhibitors who were sub-renting it would throw into the open market almost as many exhibitors as are now renting their film direct from the exchanges. This does not mean that nearly fifty per cent of the exhibitors are sub-renting; but it is probable that an exhibitor who does sub-rent has a circuit on a small number of theaters.

For example we will cite a concrete case taken at random. A theater in a certain town was owned by a local merchant who knew very little of the moving picture industry, and the operator whom we will call Doe because that isn't his name, managed the theater. Doe was a manager in every sense of the word, so he rented the film. He had six weeks of what is generally known as commercial run shipped every Saturday. This was his stock in trade, and here is what he made out of it: His salary was \$20 weekly. His exchange charged him for six weeks, \$16, but he charged his employer \$20. Profit to Doe, \$4. Then he had a circuit of four theaters, each managed by a nearby country merchant who believed Doe was their only visible source of supply. It seems strange that there should be exhibitors who know nothing of film exchanges; but this is shown to be the case if one cares to study the field thoroughly. Doe charged his sub-renters respectively \$18, \$17 and two at \$16. Thus Doe, in a little country town, was making \$71 plus his salary of \$20; a nice little sum of \$91 per week. And on "near-junk" at that. Under such circumstances as these the exchange man is losing customers, and the exhibitor at large is suffering on account of poor service as a consequence. Either the renter knows of this practice, and seeing only the immediate dollar instead of the two dollars to be had by stopping the evil, allows it to go on; or he is ignorant of the custom. Both are equally bad. One shows lack of business judgment the other indicates a lack of knowledge of the field.

MOVING PICTURES IN CURRENT LITERATURE

BETWEEN the enterprising press-agent work of the moving picture producers, the continual search for new material by the hack-writers, and the magazine editor's fear of overlooking a popular subject, the big popular monthlies are having a hard time to steer clear of moving pictures. An extensive article bearing the long-winded title "The Moving Picture Show, the New Form of Drama for the Millions," appears in *Munsey's* for August from the pen of William Allen Johnston. The *American* magazine follows suit by carrying in its September number an equally verbose treatise by Walter Prichard Eaton, bearing the rather stale title of "The Canned Drama."

The work done in this way in familiarizing the public at large with the *modus operandi* of the film maker no doubt has its value, and no one can deny that the articles make interesting reading. That they are well written goes without saying. That they are well illustrated is largely due to the excellent photographs obtained directly from the film makers.

The writer in *Munsey's* has a good article in general. In one or two spots, though, his bland statements are pretty strong. Take, for instance, the following:

"Nine large manufacturers of films belong to a 'combine,' the total capitalization of which exceeds that of the Standard Oil Company."

And again:

"Between the manufacturers and the several thou-

sand exhibitors is a vast 'booking' organization which routes each film from one end of the country to the other—to the big cities first, and thence to the lesser ones"

Comment on censorship introduces the following—from the lips of an Italian in the audience:

"I am a man. I like my meat strong. 'Otello!' Ah, that is fine. The jealous man smothers the bad wife. It is classic, tragic, grand! The Romans—they killed Julius Cæsar. Then show it—all of it. Why not? It took place. For what is the censorship board—to give us skimmed milk and spoil art? In Rome they wore the *toga virilis* to the knee. Now they show it long and clumsy. For why? Would they put corsets on the 'Venus of Milo'? Bah."

A statement ostensibly made to the author by one exhibitor seems to suggest the desirability of a cast of characters for each moving picture play. This exhibitor says that his audience demanded the name of the heroine in "The Wood-Chopper's Child" until he had to send to the manufacturers for it. Rather unusual among audiences, we believe.

The most thoughtworthy comment in the entire article is the evidence that the lightest of comedy is often the most acceptable to the average audience. Some of it is so light, indeed, as to seem absolutely inane under analysis. Perhaps this condition will improve with the age of the art.

The Eaton article in the *American* is the usual story of the making of films, with its unintended humor and its little side-dramas. Naturally, being written for the layman, it contains little of interest to the moving picture man himself. One statement, quoted from a member of the New York censorship board, who is also a superintendent of public schools, is interesting:

"A child can perhaps learn more geography from such films in five minutes than from half a dozen text books."

The author's criticism of American film makers is somewhat severe, yet not entirely undeserved. His mistake lies in including all the American manufacturers impartially, and in not realizing the demand for the lighter stuff. He says:

"You smile at the thought of Mrs. Fiske or E. H. Sothern acting in a moving picture devised by Clyde Fitch or Augustus Thomas or William Vaughn Moody. But why is the idea more absurd than that of Caruso or Melba singing into a talking machine? Certainly, even in America, you can see Le Bargy of the *Comédie Française* acting a canned drama written by Henri Lavedan, of the *Académie*, author of 'The Duel' or Mounet-Sully, or even the Divine Sarah herself. Jules Lemaitre and Edmond Rostand have written canned dramas. Even Duse is soon to appear in one. When actors and authors of this stamp turn their attention to moving pictures, the result is something quite different from the horse-play films you, perhaps, have seen. It explains why canned drama at ten cents is bound to continue a formidable rival to tawdry melodrama and vaudeville at fifty cents. . . ."

"And it is quite conceivable that if some American playwrights should cease turning their plays into bad novels, using their superfluous imagination to devise genuine canned dramas, which popular and skilled actors and actresses would then interpret before the camera, the moving picture audiences through the country might

in time learn to appreciate the superior quality of these playwrights and players, and to desire a closer view of them; might even in time fill anew our now empty galleries. In the older days the American gallery, like the English pit, held gods—and goddesses. Now, in the larger cities, only Shakespeare or the most popular plays can fill the galleries of a first class theater. Popular melodramas, since moving pictures became the rage, have decreased fifty per cent in number. But the first class theaters lost their gallery patronage long before moving pictures sprang up. They lost it because the older generation of gallery goers were comparatively educated Americans of moderate means, who were not ashamed to sit upstairs. The newer generation of such Americans must sit down amid the shirt fronts, or nowhere; and the people would be willing to sit unashamed in the galleries now are not of the intellectual standard to appreciate the better kinds of drama. The vaudeville galleries are always full. If our theater galleries are ever filled again, it will be by recruits educated up from the urban masses.

"But before these Utopian results can be brought about in the moving picture world of America, the American manufacturers will have to experience a change of heart. At present they appear to be loath to go to the expense involved in securing real authors and high-class actors."

A DECISION ON DUPING.

JUDGE Chatfield of the United States Circuit Court for the Eastern District of New York has handed down an opinion which bears directly on the status of the duper. Heretofore the law has been seemingly inadequate, and relief difficult to secure.

The case in point was that of the Fonotipia and Columbia Phonograph Company versus one Bradley. Bradley was accused of making counterfeit copies of phonograph records and offering them for sale at a reduced price. The causes are similar in many ways to moving picture duping, and the decision must affect both arts. The court makes this clear in his statement:

"Reference has been made to the rights of a photographer who should make a film for moving pictures of some historical or unique occasion and should reproduce it in a moving picture machine. Other parties might make pictures from the film, or from the exposures, and a question in some respects similar to the present might be involved."

The contention that the incorporal and intangible rights arising out of a legitimate business must be protected from unlawful appropriation and use is broadly sustained by the court.

THAT PENNSYLVANIA LAW.

WE received a telegram from Pittsburg the other day which read:

Injunction granted in our suit against the Commonwealth of Pennsylvania restraining the factory inspector from enforcing the three-aisle law. More information later.

PITTSBURG CALCIUM LIGHT AND FILM COMPANY.

The Pennsylvania law requiring every picture theater to have three aisles, each four feet wide, is admittedly drastic and arbitrary in the extreme. It is not strange that this enterprising rental concern was able to secure an injunction against its enforcement. The remarkable

feature of the whole affair is that so many exhibitors were preparing to submit to it, making expensive and almost impossible changes in their houses without a protest.

The Pittsburg company deserves the thanks of every exhibitor. But it should not have been left to a trade institution to fight the battle. The exhibitors' association should have had its lawyers and lobbyists at work before the law was ever passed at all. Apparently the Pennsylvania exhibitors were asleep at the switch.

There is a Pennsylvania association now, and it seems to be a live one. But it took an emergency like this to bring it to life.

There is a lesson here that exhibitors in other states should take to heart. Unfavorable legislation may be expected at any time, anywhere—for the moving picture business has some powerful and ruthless enemies. Organization is the only protection. Organize!

IMPORTANT MOTION PICTURE PATENTS.

IN its August number THE NICKELODEON presented to its readers the first installment of a critical analysis of motion picture patents. The article is completed in this number.

It is safe to say that no article of equal importance to the trade has ever before been presented. To the student, the reader who digests what he reads, the article marks an epoch in the history of the art.

Nothing has ever transpired in the moving picture field so important as the formation of the Motion Picture Patents Company. Patents are the most valuable, sometimes almost the sole asset of a technical industry. On the strength or weakness of those patents rests the burden of decision between monopoly and stagnation, or competition and progress.

The opinions of the author of "Important Motion Picture Patents" are those of a competent patent expert. Cases involving millions have been carried into court and won on opinions no more weighty or decisive.

Litigation is an expensive luxury, and most of us dread it. But after all, it is the only final and satisfactory solution of many industrial difficulties; and in the case of patent-right disputes, it is generally worth its price. There can be little question that the strength of the vital moving picture patents will be tested in the courts some day, when that inevitable individual or organization appears with the means and aggression to apply the test; and the careful reader of THE NICKELODEON will be able, if not to forecast, at least to comprehend the result.

REGULATIONS OF PICTURE THEATERS.

THE one hundred and fifteen replies to questions asked by an insurance journal, as printed elsewhere in this number, show a remarkable condition as to the safety of picture theaters all over the country. The questions were propounded with the view of bringing out a possible weakness in the provisions for municipal and state regulation of picture theaters. They succeeded in showing a great disparity in the methods and periods of local inspection, the frequency with which the different inspectors paid their visits varying from every day to once a year. They also showed that while some cities had little or no legislation bearing directly on the picture exhibitor, others were provided with an abundance of applicable laws.

But the remarkable feature about all the replies is the unanimity of the last sentence. "No loss of life

from fire" seems to cover the whole history of the exhibition of moving pictures. Nor should the brevity of that history cause the sense of the statement to be cast lightly aside. It should be remembered, when making comparisons, that the great aggregate of attendance, as well as the vast number of individual houses, puts the accomplishments of a few years on a par with a much greater period of time in the history of the regular theaters and music halls. Also, the greater number of units in the picture theater field have given greater opportunities for carelessness and consequent casualty.

The early days of any industry are usually fraught with considerable loss and disaster. It speaks well for the personnel of the business in general that the record is superlatively clean.

PICTURE SHOWS AND SALOONS.

THE picture theater seems unconsciously to have taken a position on the side of temperance.

"Nickel theaters have done more to injure the saloon business in Chicago than any other factor ever did," declares Edward F. Kelling, chief Chicago inspector of amusement places. "I suppose it is the same in every other city. No one realizes this better than do the saloon-keepers and they are almost invariably opposed to the locating of a nickel theater in their neighborhood. In some instances a single five-cent theater is said to have cut the business of several near-by saloons practically in half. The work of these theaters for temperance seems to me more effective than organizations, orators or noisy crusaders.

"The theater forms a counter attraction to the saloon. The man who, after his day's work and supper, would wander to the neighborhood saloon and pass a few hours with more or less disastrous results with the congenial friends he might meet there now takes the family to the nickel theater. The wife and children are better satisfied, he has been entertained and passed the hours which hang heavy before bedtime, which is the chief incentive for dropping into the saloon, and is ready to go back home. Regardless of the size of the family, the theater is usually the less expensive place."

THE BEN HUR CASE.

THE case of Harper Bros. v. Kalem Company is interesting because it involves the right to reproduce pictorially the scenes described in copyrighted fiction; and the copyright law has always been more or less obscure in its application to moving pictures.

It is obvious that a book is not a picture, nor is a picture a book. Furthermore, a photograph or series of photographs—moving picture—is capable of copyright, irrespective of what scenes are involved in the series of photographs. Consequently the court decided that a series of photographs cannot infringe a book or drama.

But here the immunity ends. The court draws a decided distinction between moving pictures on the film and moving pictures projected on a screen. It seems that a moving picture film is a photograph, while the projection of the same film may be a dramatization.

At any rate, the court says that infringement of the rights of the copyright owner and his licenses began at the time the pictures were projected, since projection is, *per se*, a performance on a stage. So the Kalem Company loses.

The text of the decision is given in full on another page, and is well worth consideration.

Motography in the Government Service

By Theodore T. Kling

THE idea of using moving pictures in connection with government work seems to have originated with Mr. J. C. Boykin, who prepared a small exhibit for the Buffalo exposition in 1900. Then some of the exercises in the government Indian schools were taken. In getting up the exhibits for the St. Louis exposition of 1904 the Department of the Interior had the Biograph Company go out and take a lot of subjects among the Indians of Arizona and New Mexico. These pictures were taken on film three inches wide, and projected with a large projecting machine run by an electric motor.

The preparation of this exhibit was in charge of Mr. E. B. Thompson, who is now official photographer for the government reclamation service. The pictures created so much interest that the department had a still

ernment work; and pictures for the Forest Service showing logging operations in the National Forests.

So now after all this preparation Uncle Sam is running a moving picture show at the Seattle exposition. It's a good show, too, and the people seem to like it, if one may judge by the fact that about 4,000 of them patronize it every day, and the attendance to date has overrun the 100,000 mark. Of course Uncle Sam charges nothing, the pictures are the best that money and talent could procure, and the accompanying lectures are delivered by experts who have gained their knowledge at first hand and whose heart is in their work.

Wheresoever the idea first originated, it has proved a brilliant success. Tried years ago in a half-hearted way at one of the expositions, it has reached its full flowering at the Alaska-Yukon-Pacific. The show is



The Hawaiian Building, Alaska-Yukon-Pacific Exposition, Where Uncle Sam's Picture Show is Held.

greater display at the Portland exposition of 1905. Mr. Thompson was sent into Yellowstone Park and other western places to secure pictures pertaining to the Department of the Interior. The United States Navy Department also got up a naval show at this time, and after the exposition sent it out on the road to get recruits for the navy. Mr. Thompson was sent again into Yellowstone Park to get moving pictures of the wild game there.

At the Jamestown exposition in 1908 the Interior Department's moving picture show was such a feature that other departments decided to take it up for use at Seattle this year, and Mr. Thompson was detailed to get up an exhibit for the Interior, Navy, War, and Treasury departments. He also made for the Reclamation Service pictures of the work on big dams and canals, which have proven of great benefit to the engineers as well as to educate the general public in gov-

given in the Hawaii building. On the right of the entrance are several blackboards giving the program for the day, and thereon appears this legend:

PROGRAM.

- 10:15 a. m.—"Picturesque Hawaii." By Loyd Childs, special agent, Hawaiian exhibit.
- 11 a. m.—"The Life of a Soldier." By E. C. Culver.
- 11:45 a. m.—"In the Navy." By W. T. Crane.
- 12:30 p. m. (on Mondays and Thursdays)—"Our Friends of Latin-America." By Alfred Hart.
- 12:30 p. m. (Tuesdays, Wednesdays and Saturdays)—"A Trip Through Alaska." By C. L. Andrews.
- 1:15 p. m.—(Mondays, Wednesdays and Fridays)—"Tuberculosis." By Dr. M. W. Glover.
- 1:15 p. m.—(Tuesdays, Thursdays and Saturdays)—"The Nation's Treasure House." By E. C. Culver.
- 2 p. m.—"Saving the Forests." By D. C. Ellis.

2:45 p. m.—“Road Improvement.” By M. O. Eldridge.

3:30 p. m.—“The Call of the West.” By C. J. Blanchard.

4:15 p. m.—“Yellowstone Park.” By E. C. Culver.

5 p. m.—“Hawaii, the Paradise of the Pacific.” By A. F. Knudsen.

(Pictures of Hawaii's volcanoes on Tuesday, Thursday and Saturday mornings, and on Monday, Wednesday and Friday evenings.)

From the purely popular point of view, as gauged by the daily attendance, the great drawing cards are the Yellowstone Park and the Hawaiian pictures and lectures. The theater in which the entertainments are given accommodates 600 persons, and those features invariably draw crowded houses. The Yellowstone Park lecturer, Mr. Culver, has been through that wonderland a dozen times, and in listening to him, while the superb photographs flash past, it requires little aid from the imagination to believe oneself sitting on a hotel porch in the grounds, watching coach after coach dash up and disembark its load of tourists. And you see some rare and exceptionally fine views of the deer and other animals that roam the park unmolested.

Equally realistic is the Hawaiian display. There is a wealth of photographs, moving pictures and panoramic views—so much so, as the program indicates, that they are alternated. These practically take in everything of note in the islands. The volcanoes are seen in action, and very vivid indeed is the representation. Beauty spots and noted landmarks are shown in great profusion, and the people are shown at their amusements and on their promenades through the principal thoroughfares, thus enabling one to see at a glance the habits and costumes of the islanders of all nationalities. The lecturers, Augustus F. Knudsen, Loyd Childs, special agent, and W. J. Cooper, know their subject, not only like a book, but better, and they put into it a personal touch that enhances the natural attractiveness of such a subject so well illustrated.

When one goes prowling around the Alaskan building asking difficult questions the questioner is promptly referred to C. L. Andrews. Information concerning Alaska that Mr. Andrews hasn't on the tip of his tongue isn't worth wasting pen, ink and paper on. Thus, and therefore, he is the lecturer on “A Trip Through Alaska.” He is aided by a remarkably fine collection of pictures. Through him, and them, you may take a trip to Nome, St. Michael, Ketchikan—wherever your fancy listeth. You can travel through the White Pass. Here you have at your command all the modes of conveyance known in Alaska—trains, river steamers, boats, barges and dog sleds. You see the stamp mills of the big mines at work and you pause awhile to watch the placer miners garner their grains of gold from the panfuls of sand. Natives pass in review before you; there they are in the act of dissecting the salmon, and you can't help smiling as an Eskimo woman with her baby aback comes into the foreground. And here is the interior of a salmon cannery. Now the glaciers come into sharp relief and then you have the summer flowers in all their luxuriance. When the last picture has been shown and Mr. Andrews ceases speaking you realize that now you really know something about Alaska in all its aspects.

“The Life of a Soldier” may seem a humdrum subject, but Mr. Culver, helped by the illustrations, manages to make it interesting. Splendid pictures are given of

squads of infantry, cavalry and artillery doing their drill and going through various stunts. How walls are scaled is shown very luminously, and while the cavalry are exhibiting feats of horsemanship, you catch your breath as one of the animals falls and throws his rider. It is something of a relief to learn that the victim isn't seriously hurt.

“Tuberculosis” isn't exactly what might be termed a cheerful theme, but Dr. Glover keeps away from the gruesome and puts in its brighter side. His purpose is not so much to show us the ugly side of this plague, but rather to point out what is being done, and what ought to be done, in the way of prevention or cure.

Our thoughtless, not to say criminal, wastefulness in stripping the land of its timber is strikingly demonstrated by D. C. Ellis. He tells, in word and picture, what destruction has been wrought in the way of obliterating the primeval woods. He tries to bring home to us the difference between intelligent use and wanton waste, and makes exceedingly clear the influence of forests upon climate, the soils, the flow of streams and upon atmosphere. What the forest service is doing towards the betterment of conditions is pointedly brought out.

“The Nation's Treasure House” is another of Dr. Culver's popular lectures. This takes us to Washington, D. C., where we see the Treasury building and that great beehive of human industry, the Bureau of Printing and Engraving, where 6,000 persons are employed. We get a peep into the cash room. We are allowed to see the gold vaults. Then all the processes in the art of making paper money and postage stamps are passed along. Here is the engraver at work making the plates; now we are looking at one of the presses printing the bills so fast that the eye can't follow its revolutions, and next comes the counting and recounting and the sorting into packages. Notwithstanding its technical flavor, the subject seems to have a fascination for people here almost as great as it has for the average visitor to the national capital.

Folks from the rural sections flock eagerly to the talk on “Road Improvement,” by M. O. Eldridge. He leaves no room for ignorance as to the difference between good roads and bad roads, not only from the point of view of comfort and safety in traveling, but likewise when figured from the cold aspect of dollars and cents. What it means in the marketing of crops, in the haulage of materials and products, and the wear and tear on horseflesh and vehicles—all these points are pushed home irresistibly—so irresistibly as to send away even the most phlegmatic of men to become missionaries in the cause of good roads.

Sidelights on the naval branch of Uncle Sam's service are given in W. T. Crane's illustrated remarks on “In the Navy.” The battleship fleet off Hatteras makes a brave showing. Then in succession we are treated to scenes showing the sailors dancing and otherwise diverting themselves. The various drills are presented, and we see how expeditiously our jackies handle the boats for all purposes.

“Our Friends of Latin-America” is Alfred Hart's subject. Coffee plantations, great mountains covered with snow, despite their comparative proximity to the equator, immense forests, handsome buildings, up-to-date boulevards, street scenes in the principal cities of South and Central America—all these are exhibited and explained by Mr. Hart. The lecturer also conveys a very lucid idea of the commercial relations with the countries in question, and he elucidates interestingly the history

and functions of the international bureau of American republics.

Perhaps the hardest topic in the lot—that is, hard to handle in a seductive and alluring way—is the one allotted to C. J. Blanchard, "The Call of the West." It is a tribute to Mr. Blanchard's powers, both in knowledge and oratorical gifts, that he is able to handle the subject so skilfully as to hold his audience from start to finish. His story is of the reclamation service, of what it has done, and is doing, to make fertile the waste places of our great Western land; of the almost impossible engineering feats; of difficulties surmounted; on making gardens of the desert, and making possible the habitations and homes of men and the upbuilding of towns where before there was naught but wilderness and desolation. To those whose thinking faculties have not been utterly blinded, to those who possess a particle of imagination, it is a wonderful story well told. With this lecture Mr. Blanchard alternates "The Land That God Forgot." This deals with haunts of the prehistoric cliff dwellers and tells what is being done by irrigation to civilize and settle the region.

The first mention of moving pictures sometimes raises an incredulous smile—surprise that the federal government should be the sponsor and director of such an enterprise. A study of its workings, and attendance at the lectures, including observations of those attending them, brings home the conviction that it is one of the most efficient agencies in educating the public as to what our government is, what it does, what it holds in trust for the people and, in general, its duties and responsibilities. A regular college course in government reports could not begin to teach so much, nor could it be done in any other way likely to make a lasting impression.

The lantern slides and moving pictures are manipulated by Mr. Thompson, who has made a national reputation by his photographic work.

Recently Mr. Thompson has taken a series of pictures on his own account that depict all the operations of the Puget Sound salmon industry. He has trained his camera on the glistening and flopping fish as it is yanked out of the trap, and held it there until it is carted off, steaming hot and appetizing from the ovens to the warehouses. The best part of a day was spent by Mr. Thompson on the Gulf of Georgia, where the fish are trapped, and when he returned to Bellingham he said:

"I have seen some strange sights in my life, but nothing to approach that which unfolded itself before my eyes as I turned the crank of my machine. It was incredible—nothing short of incredible. Like Easterners in general, I had heard wonderful tales about the fishing industry of the Sound and, with the rest, had taken them with huge quantities of salt. I have been shown and now expect to show other doubters the error of their ways, if I've had any luck at all with my pictures."

Mr. Thompson has seen other interesting sights. He has snapped the great aviators, the Wrights, in full flight, in their trial trips at Washington; taken the fleet as it steamed into Hampton Roads from its around-the-world cruise; covered the army balloon races at St. Louis; sketched immigrants as they landed at Ellis Island; spent two years in the Yellowstone National Park, taking views of the big animals there; and has photographed the great irrigation and reclamation projects of the country.

In taking the series of fish pictures Mr. Thompson mounted his moving picture machine on the dock of the

Pacific American Fisheries at Bellingham and unwound 200 feet of negative ribbon, taking the tugboats in the act of making up their tows of scows and heading out into the bay on their way to the fishing grounds.

As the guest of officials of the company, he was taken out on the Callender, the flagship of the Pacific American Fisheries' fleet, to the famous Alsop trap at the west end of Lummi Island. There he sketched in animation the fishing operation from start to finish. He got pictures of the lifting crew slipping a small scow into the trap over the backs of big salmon, of the fishermen in the act of drawing in the web and driving the catch into a pocket under the steam brail, of the steam brail in action, dipping into the solid mass of fish and lifting them, several hundred at a time, high in the air and throwing them into a big scow lashed in front of the spiller.

Among other things Thompson's film will portray a scene not without its share of heart interest. South of the lead of the trap will be seen half a dozen Indian canoes, manned by aborigines fishing with reef nets.

"Why does the company allow them to blanket its trap that way?" asked a tourist as he gazed first at the primitive and then at the modern method of catching fish.

"They don't hurt us much," explained Burt Huntoon, a representative of the company. "Besides, they have a moral right to fish there. In the early days this was their fishing ground. When the Alsop trap was driven they hired attorneys and sought an injunction to restrain the trap from being located here. The case went to the supreme court and was finally decided against the Indians. This location was bought a few years later by the company. The price paid was \$90,000."

When the Callender returned to Bellingham, Thompson took views of the disposition of the fish at the cannery. He trained his machine on the big conveyor built out into the water from the dock, into which fish are pitched from the scow and carried into the cannery, there to be hurried along and deposited on the floor before the eight big "iron chinks." Among other scenes his film will show is one depicting young girls in the act of packing the salmon into cans, and another of cable cars hurrying crates of steaming cans from the ovens to the warehouse.

Mr. Thompson states that the government would use moving pictures much more extensively than it does if it were not for the stringent laws in most cities, which it is almost impossible to comply with for only one night in a place. Motion picture theaters can have their permanent establishments fitted up to all requirements, but the government expert who wants to give a scientific or instructive lecture before schools or societies is kept from doing so by the present laws. Inasmuch as only the most modern apparatus is used, and, in competent hands, it would seem that the laws should be amended to cover such exhibitions.

Mr. W. M. Hays, assistant secretary of the department of agriculture, has also done considerable work along motographic lines. In 1904, as a member of the committee of the American Association of Agricultural Colleges and Experiment Stations, supplied with some money by the Federal government for the exhibit of the work of these institutions at the fair at St. Louis, he made an initial attempt at introducing motography in agriculture. He had films made showing various steps in the breeding of wheat. Others were made showing handling of dairy cattle, preparing beef cattle for the show ring and

judging animals. Still other pictures showed classwork in engineering and other rather spectacular features of agricultural college life.

These pictures were taken by the Selig company, which supplied Mr. Hay with one set of positives, and from these he made up one or two lectures on plant breeding and on agricultural education. During the past year he succeeded in securing for the department of agriculture a picture-taking machine and is gradually building up a laboratory and outfit for the development and handling of these pictures. Mr. Williams, who has charge of this work, recently took a most interesting picture showing the successive operations in the preparation of a road grade and completing it with a macadam surface.

It is to be hoped the department will be able to build up a line of films which will be very useful in department and collegiate extension work along agricultural lines, such organizations as farmers' institutes in the respective states. Special railway trains giving courses of lessons on corn, on dairying, etc., can in some cases use these pictures, especially at those points where they make stops in the evening. They will be useful in many agricultural meetings, in agricultural colleges, in agricultural high schools, in consolidated rural schools, in city and village high schools, in state normal schools and in many other places where agricultural instruction is gaining a position of attention and influence.

The American Breeders' Association, of which Mr. Hays is executive secretary, hopes to use films at state fairs, livestock shows, corn shows, dairy shows, etc., to help call attention to the scientific and practical work which is now coming along in plant and animal breeding.

With the rapidly augmenting interest of government officials in photography, it is probable that ere long every operation of the various departments of our government will be familiar to all the world. And by no other means than moving pictures could this result have been achieved.

A New Independent Movement

A meeting of unusual interest to the moving picture field at large and which may prove of great importance to the independent exchanges and manufacturers, was held in the Chicago offices of William H. Swanson & Company on the evening of Aug. 26.

This meeting is preliminary to another meeting to be called for Sept. 11 to 12 at the Sherman House, Chicago, and was attended by a band of about twenty stalwarts, from Chicago and surrounding territory.

The object of the gathering was to see what could be done to improve the situation, and while meetings of a similar character have been held before with varying success there seems to be an under current of determination to this one that augurs well for its success.

Various projects were discussed and a plan was finally sketched out that looks to be exceedingly good. Committees were appointed to draw up a skeleton set of by-laws, to lay out the plan of organization fully; and a third to look after the entertainment features. These committees are to report before the big meeting and make reports of progress.

The object of this association will be to protect and enlarge its film market and to raise the standard of the independent film up to a uniform standard. Independent American film manufacturers will be assured of a certain amount of standing orders, and should financial aid be needed, that will be forthcoming also. A board of censorship will be established which will receive and pass

on all film offered. Such film as passes this board will be bought by the independent exchanges, and to spur the manufacturers to greater efforts additional awards of a financial nature will be given to the makers of exceptionally good film.

While the association proposes to develop and support its market until there is a weekly output of at least a dozen reels a week, the market is not to be restricted. Any independent manufacturer may submit his subjects to the censorship board, and any exchange may buy any uncensored reel desired. The association, however, is to guarantee purchases to a stated amount on all film passed by the board of censorship.

Also some good independent machines, possibly two, are to be decided upon. The manufacturers of such a machine are to be given the support, financial and moral, of this association, until such times as the manufacturers are able to go it alone.

There seems to be no desire to make regulations other than these. In all probability a corporation will be formed of a character suited to carry out the proposed plans, and stock to a limited amount may be subscribed for by each exchange entitled to it. However, each exchange will be entitled to only one vote. Already sufficient money has been subscribed to meet all legitimate expenses of the committees and of the meeting.

It is hoped that the Independent Protective Renters' Association will accept some such plan as is set forth, as the exchange men believe that such a plan is nearly ideal, and that the infusion of new and younger blood that has come into the independent body during the past year can carry it out in all its details, forgetting many past differences and getting together on a common ground for a genuine uplift to the moving picture business as a whole.

The following exchanges from all parts of the country were represented and took active interest in the proceedings:

William H. Swanson & Co., Chicago, represented by William H. Swanson; Twentieth Century Optiscope Company, Chicago, represented by R. G. Bachman; Dixie Film Company, New Orleans, La., represented by H. Fichtenberg; United States Film Exchange, Chicago, represented by J. Hayes; Laemmle Film Service, Chicago, represented by M. Fleckles; Cincinnati Film Exchange, Cincinnati, Ohio, represented by McMahon and Jackson; Anti-Trust Film Exchange, Chicago, represented by C. R. Plough; Chicago Film Exchange, Chicago, represented by Max Lewis; Toledo Film Exchange, Toledo, Ohio, represented by Mr. Gotchel; American Film Exchange, Pittsburgh, Pa., represented by Jas. L. Reiley; Globe Film Service, Chicago, represented by Mr. Baker; Michigan Film & Supply Company, Detroit, Mich., represented by B. Klatt; Texas Film Exchange, Dallas, Tex., and J. W. Morgan, Joplin, Mo., represented by J. W. Morgan; Indianapolis Calcium Light Company, Indianapolis, represented by Wm. Swain; Unique Film Exchange, Chicago, represented by J. B. Clinton; Exclusive Film Service, Chicago, represented by Charles Pugh.

London Exposition Abandoned

The Kinematograph Exposition, which was to have been held in the Crystal Palace, London, in July, and was then postponed to September, has finally been abandoned, for the present at least.

Important Motion Picture Patents

By Austin Sherrill*

R EISSUE patent No. 12,192 was discussed in the August number of THE NICKELODEON. This patent has reference to the film picture itself, and not to apparatus for manufacturing it or for projecting it for exhibition purposes. The following patents refer to machines for producing the film.

Patent No. 578,185, dated March 2, 1897, was issued to Thomas Armat, of Washington, D. C., and is entitled, "Vitascope." The drawings show a projecting machine having a Geneva intermittent movement and a sprocket feed for the film. The film magazine is of the cabinet type, provided with a large number of rollers over which the film runs, the path of the film through the film cabinet being equal to the total length of the film less the small portion in the projecting head, and the strip film being joined at its ends, forming an endless band.

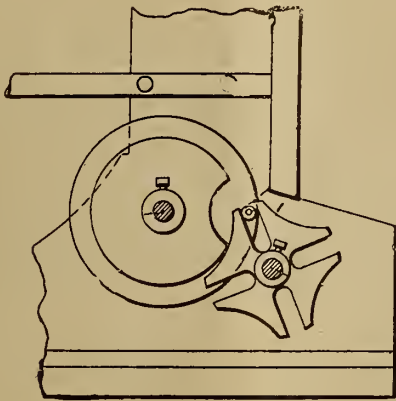


Fig. 7.

Fig. 7, accompanying this article, shows the Geneva movement, and claim 1 of the Armat patent 578,185 covers broadly the combination of such a movement with a drum and a film strip and a tension device for holding the film strip yieldingly that it may be pulled easily by the Geneva movement.

Claims 1 to 9 inclusive from a group all written upon the combination of the Geneva feed with the film strip, and varying from each other only in small details. Claim 1 is as follows:

1. The combination with a film or strip, of a tension device for yieldingly holding said film, a drum engaging the film, a wheel or disk provided with projections or portions forming a series of peripheral recesses and a rotating element provided with a projection adapted to successively enter the recesses and engage a portion of the wheel at each revolution, so as to intermittently rotate the drum and move the film with a gradual start-and-stop motion, whereby a very small and light drum may be employed, and a positive intermittent motion imparted to the film so as to avoid racking and jolting of the mechanism and unnecessary wear and strain upon the film, substantially as described.

Claim 6 specifies that the pin wheel of the Geneva movement shall be of greater diameter than the star wheel, while claim 7 includes the detail of the top feed and the means for producing the top feed loop of film.

The film gate in the drawings is shown with three tension members for pressing upon the film as it passes through the gate. Claims 10 to 13 inclusive form a group which read upon this feature of the film gate, claim 13 bringing in the feature also of the upper feed loop. The claims are as follows:

10. The combination with a film or strip and means for intermittently moving the same so as to successively expose the pictures thereon, of a tension device provided with three or more yielding parts or members for holding the film so as to insure prompt action of one or more of said members the instant the film has moved the desired distance, substantially as described.

11. The combination with a film or strip and means for imparting movement to the same, of a tension device provided with three or more independent spring-pressed members or parts for yieldingly holding the film so as to insure prompt action of one or more of said members the instant the film has moved the desired distance; the upper member exerting less pressure than the others, and serving to act as a brush to clear the film of dust as well as to exert tension on said film, substantially as described.

12. The combination with a film or strip, of a tension device comprising a stationary member, three spring-pressed members arranged one above the other and adapted to yieldingly press the film against said stationary member, and guides arranged upon the upper and lower members for aligning the

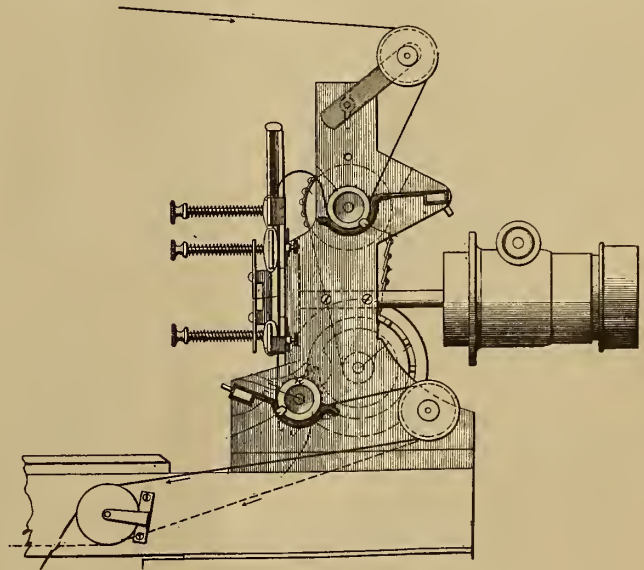


Fig. 8.

film; said upper member exerting less pressure upon the film than the other members and serving also as a brush to free the film from dust, substantially as described.

13. The combination with a film or strip, of a tension device, means for intermittently moving said film so as to impart a step-by-step movement thereto, and mechanism for feeding the film so as to provide slack therein between the same and said tension device; said tension device being provided with three yielding parts or members for holding the film so as to insure prompt action of one or more of said members the instant the film has moved the desired distance, substantially as described.

Claims 14, 15 and 16 are similar to each other and form a group reading upon the arrangement of rollers in the film magazine for the operation of an endless film. The arrangement of the film and rollers inside the

*Concluded from the August number of THE NICKELODEON.

magazine is shown in Fig. 9. As a specimen of the three claims, claim 15 is given in full, as follows:

15. The combination with an endless film and means for operating the same so as to successively expose a portion thereof, of a casing or closure provided with a cover or lid and guiding-slots through which the film may pass, and two banks of spools or rollers around which the film passes, each comprising two series or rows of rollers of varying diameters forming a series of pairs, the banks being opposed to each other and the rollers of one bank opposed to the spaces between the rollers of the opposite bank, so that the film may pass around the larger rollers of one bank to the smaller rollers of the other bank successively, and then around the larger rollers of the latter bank to the smaller rollers of the first-mentioned

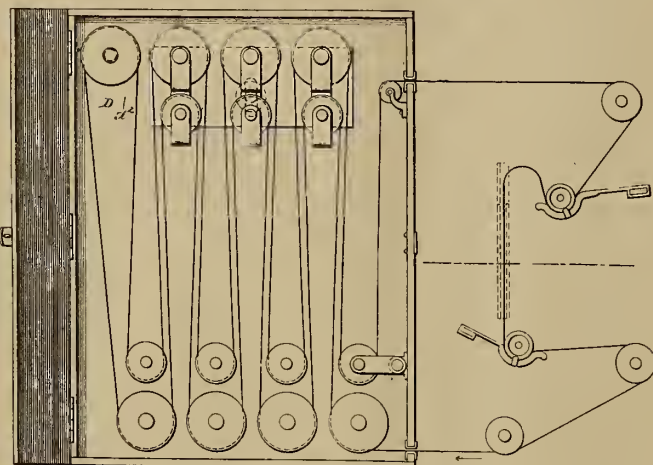


Fig. 9.

bank in a similar manner, whereby a great length of film may be arranged and protected in a very small space substantially as described.

The seventeenth and last claim of this patent calls for a rubber covered sprocket drum, and reads as follows:

17. In a device of the character described, a drum comprising a body portion and a covering of soft rubber provided with projections adapted to engage apertures or perforations in a film and serve as an abutting or engaging surface therefor, substantially as described.

With reference to the modern projecting machine, the principal feature in this patent for consideration is the inclusion of the Geneva movement in claims 1 to 9. Many projecting machines do not use the Geneva movement at all, and therefore have no relation whatever to this patent. The validity of claims 1 to 9 inclusive hinges upon the fact that tape-like films bearing moving pictures were known and used and were intermittently moved with periods of rest between before Mr. Armat filed his application. This leaves his improvement as the mere substitution of the Geneva movement for intermittent propulsion of the film in lieu of the previously existing types of intermittent movement. It is held as a rule that the substitution of an old element in an old combination does not constitute a new combination in a patentable sense. Aside from the Geneva movement, the patent has little interest. The film magazine of the Armat type and the rubber covered roller are not used, and the very specific type of film gate tension may be neglected, since the claims upon it may be avoided easily if so desired.

Patent No. 580,749 also was issued to Mr. Armat, under date of April 13, 1897. Figure 10 reproduces one of the drawings. Claims 1, 2 and 3 of this patent are directed toward the peculiar intermittent film moving device. The roller *b* is carried by the disk or revolving

face plate *D* as a wrist pin is carried upon the face plate of an engine. The sprocket *G* moves at a uniform speed, and the eccentric movement of the wrist-pin roller pulls the film through the film gate at intervals. As this pull also pulls back upon the teeth of the sprocket *G*, the idler rollers *H* and *H* with friction fingers are interposed between the eccentric roller and the lower feed roller *G*.

The claims of this patent are five in number, claims 1, 2 and 3 reading upon the intermittent movement, as stated, but being limited by the statement that the period of rest of the film must be greater than the period of motion. Claim 4 reads upon the two idler film rollers between the eccentric roller and the lower feed sprocket, while claim 5 covers a very specific type of guide finger for the sprockets. Projecting machines using the type of intermittent feed covered by this patent are rare. The claims are as follows:

1. In an apparatus of the character described, the combination with a film or strip, of a tension device, a rotating element adapted to cause the film to intermittently move through said tension device, a drum for taking up the film as it is intermittently moved, together with a gear connection between said rotating element and the drum, said gear connection being so proportioned and timed that the interval of exposure of the film shall predominate the interval of motion, whereby simple and efficient mechanism may be provided for operating the film, substantially as described.

2. In an apparatus of the character described, the combination with a film or strip, of a tension device, a shaft provided with a rotating element having an eccentrically-arranged roller thereon adapted to engage the film and intermittently move the same through said tension device, a shaft and a take-up drum secured to said shaft, a gear secured to the shaft of the rotating element, and a second gear of larger diameter secured to the take-up drum shaft and meshing directly with the gear on the rotating-element shaft, said gear being so proportioned and timed that the interval of exposure of the film shall predominate the interval of motion, whereby simple and efficient mechanism may be provided for operating the film, substantially as described.

3. In a device of the character described, the combination

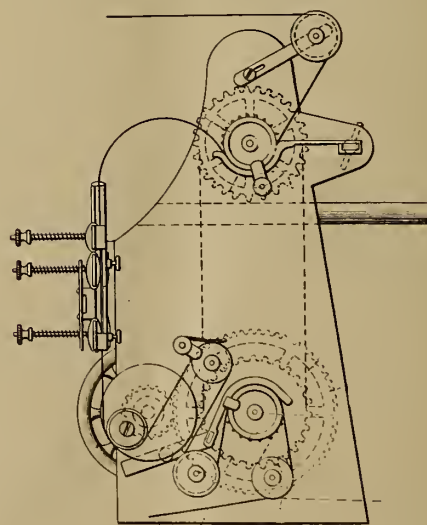


Fig. 10.

with a film or strip, of a tension device, a feed-drum adapted to be continuously rotated and to provide slack in the film between said drum and the tension device, a take-up drum connected to the feed-drum so as to rotate in unison therewith, a rotating element interposed between the tension device and said take-up drum and adapted to intermittently move a portion of the film at each revolution, together with a direct gear connection between said rotating element and the take-up drum, said gear connection being so proportioned and timed that the interval of exposure of the film shall predominate the interval of motion, whereby simple and efficient mechanism may be provided for operating the film, substantially as described.

4. In an apparatus of the character described, the combination

with a film or strip provided with apertures or perforations therein, a rotating element adapted to cause the film to intermittently move through said tension device, a drum provided with teeth engaging the perforations in the film and adapted to take up said film as it is intermittently moved, together with a pair of idler-spools interposed between the take-up drum and the rotating element and arranged above and below said drum on the same side thereof; said film being passed around the upper surface of the upper spool, and then around the lower surface of the lower spool to the take-up drum, whereby the strain on the film by the take-up drum may be relieved and the enlargement of the perforations thereof prevented, substantially as described.

5. In an apparatus of the character described, the combination with a suitable support, of a drum arranged thereon, a film or strip passing around said drum, and fingers arranged at the opposite ends of the drum adapted to align said film, said fingers being adjustably held upon the support so as to swing away from the drum to permit the film to be passed around the latter, substantially as described.

Patent No. 586,953 was issued on July 20, 1897, to Mr. Armat as joint inventor with Charles Francis Jenkins, then of Richmond, Indiana. This application was filed on August 28, 1895, previous to either of the applications upon which the two patents mentioned above were issued, and therefore it is able to carry broader claims than either of the foregoing patents. Its principal drawing is reproduced here as Fig. 11, and shows a strip film machine with Geneva movement. The patent presents also minor drawings reproduced here as Fig. 12, which shows a claw movement replacing the Geneva, and Fig. 13, which shows a disk picture of several images instead of a strip film. The patent then is independent of both the type of intermittent movement and of the type of picture support. It is directed broadly toward the production of a period of rest for the projection of any one image greater than the period of motion for changing from any picture to the next. This patent also claims a machine having an intermittent movement in its picture carrying parts in which the speed of change is so rapid that a shutter is not needed to obscure the screen during the change. The claims are in full as follows:

1. An apparatus for exhibiting pictures so as to give the impression to the eye of objects in motion, comprising a picture-carrying surface, means for supporting said surface and

so as to give the impression to the eye of objects in motion, of a movable picture-carrying surface and means for intermittently moving said surface at short intervals exceeding the interval required in effecting the movement, so that the interval of pause and illumination shall exceed the interval of motion, substantially as described.

3. The combination, in picture-exhibiting apparatus for giving the impression to the eye of objects in motion, of a picture-carrying surface, means for supporting the same and means for feeding such surface intermittently in such manner that the interval of illumination of the picture shall predominate the interval of motion, substantially as described.

4. The combination, in picture-exhibiting apparatus for giving the impression to the eye of objects in motion, of a picture-carrying surface, means for supporting and intermittently

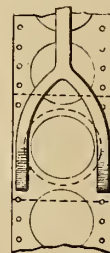


Fig. 12.

quickly moving the same, and means for illuminating the pictures successively between the intervals of motion in such manner that the interval of pause and illumination of the picture shall predominate the interval of movement, substantially as described.

5. In a picture-exhibiting apparatus for giving the impression to the eye of objects in motion, the combination with a transparent picture-carrying surface, of means for intermittently moving the same step by step so as to present to view the pictures thereon in the order of their succession; the interval of time between the exhibition of successive pictures being instantaneous while the period of illumination is comparatively greatly prolonged, substantially as described.

6. In picture-exhibiting apparatus for giving the impression to the eye of objects in motion, the combination with a picture-carrying surface, of mechanism for intermittently moving said surface at short intervals so as to expose the pictures thereon successively in an illuminated field for an interval of time exceeding the interval of motion, comprising a peripherally-notched disk or wheel having semi-circular or concave depressions between said notches, and a smaller gear having substan-

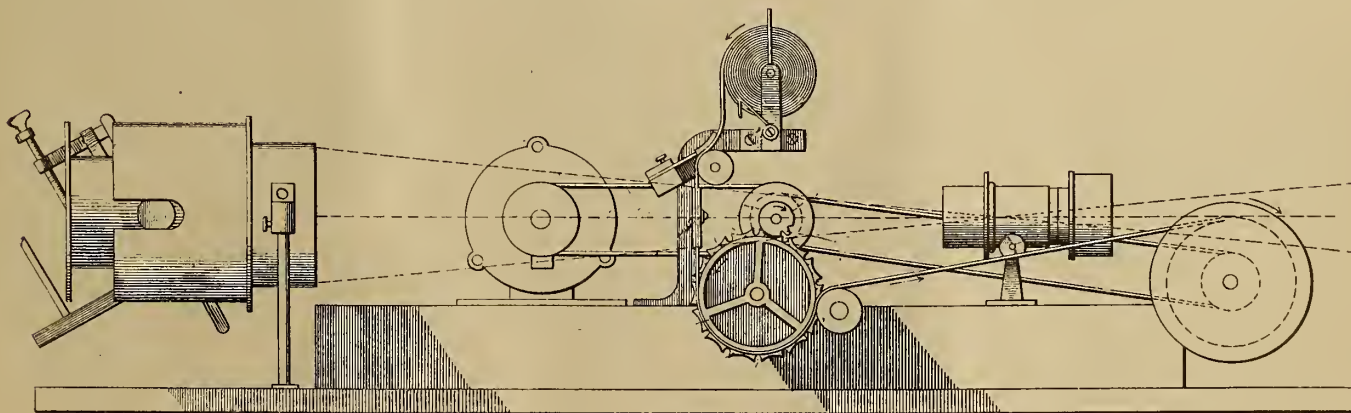


Fig. 11.

permitting it to be moved so as to cause the pictures or objects thereon to be successively exposed for the required interval of time in an illuminated field, and mechanism adapted to intermittently quickly move said surface at short intervals for exposing or exhibiting the pictures in the order of their succession, and for holding the surface stationary during the interval of illumination of each picture; the interval of illumination of the picture being made to exceed the interval of motion or change, substantially as described.

2. The combination, in an apparatus for exhibiting pictures

tially a toothless periphery except at one point where a tooth is provided to engage the notches of the disk or wheel, so as to impart an intermittent step-by-step movement to the picture-carrying surface, and to hold the same immovable during the intervals of pause, substantially as described.

7. In picture-exhibiting apparatus for giving the impression to the eye of objects in motion, the combination with the picture-carrying film and means for intermittently moving said film so as to expose the pictures thereon successively in an illuminated field for an interval of time exceeding the interval

of motion, of the tension device comprising two members between which the film as adapted to pass, one member being adapted to yieldingly press the film toward the other so that it is held taut and prevented from flexing or puckering at the point of exposure of the picture, substantially as described.

8. In a picture-exhibiting apparatus for giving the impression to the eye of objects in motion, the combination with an illuminator and a projecting lens, of a transparent picture-carrying surface arranged in the focus of the objective of the projecting lens, means for intermittently moving the said surface in such manner that the interval of illumination shall exceed the interval of change, and a tension device adapted to keep the picture taut and prevent flexing or puckering at the point of exposure, substantially as described.

9. An apparatus for exhibiting pictures so as to give the impression to the eye of objects in motion, comprising a picture-carrying film or surface adapted to be given an intermittently step-by-step movement for bringing the pictures or objects thereon successively into position for exposure in an illuminated field, means for illuminating pictures or objects exposed in said field, and mechanism for quickly moving said surface at intervals so as to successively expose the pictures or objects thereon, the exposed picture or object being uninterruptedly illuminated during the period of exposure, the construction being such that the impression made by the illuminated picture while stationary so greatly predominates any impression liable to be caused by the motion of the film as to render the latter imperceptible to the eye, owing to the persistence of vision, substantially as described.

10. An apparatus for exhibiting pictures, comprising a



Fig. 13.

movable picture-carrying surface or film adapted to be given an intermittent step-by-step movement, so as to bring a series of pictures or objects thereon successively into an illuminated field, means for illuminating the picture or object exposed in said field, and mechanism for intermittently moving said surface so as to quickly substitute one picture for another without interrupting the illumination; the construction being such that the motion of the film is rendered imperceptible to the eye by the predominating impression of the picture and the persistence of vision, substantially as described.

Claims 2 and 3 in particular are delightfully broad and general with reference to the mere feature of having the period of rest exceed or "predominate" the period of movement, a feature upon which Mr. Armat filed in 1895 and which Mr. Edison had done in 1891, some four years previously.

The validity of the rest-versus-motion claims is very doubtful, while the claims covering a device without a shutter are for an obsolete apparatus, since with the modern intense illumination used it is no longer practicable to project without a shutter. The only device found at present without shutters are machines using oil, candles or miniature incandescent lamps as illumination, and intended as toys for children.

Philadelphia News

August was a good month for dealers in films and owners of nickelodeons in this district, in spite of the fact that thousands of householders, etc., are away at seaside or mountain. "They are the class," explained one show owner, "that do not greatly support us. We depend on the middle and working folks for support and like us they can only get away for a day or two's vacation." A two week's streak of very hot weather followed by rain, depressed business some, but special efforts to make the nickelodeons attractive, cool and comfortable, offset that.

Rapid progress has been made by the builders in constructing the new Lubin moving picture and vaudeville theater on Market street, west of Ninth. The plans show that the edifice will be a new-type theater—one designed especially for nickelodeon purposes and having every convenience and improvement. It is a fireproof building with many exits and when opened in the near future will get the crowds.

A long-talked of theater for the "legit" and moving pictures, for Germantown, Philadelphia, is to be a reality. It will be erected on Germantown avenue above School lane and will cost \$50,000. It will be completed in October and will be leased by the Keystone Amusement Company. Dr. Walter C. Stempf, manager of the amusement company, is looking after the enterprise.

The Standard Theater on South street, between Eleventh and Twelfth, has been sold to a New York syndicate for \$75,000. It will be run as a Jewish theater, it is said, and moving pictures will be a big feature of the attractions to be presented.

Wealthy, influential manufacturers and business men—members of the elite Manufacturers' Club, enjoyed a moving picture entertainment the past month, given by Lyman H. Howe, lecturer and traveler, at the Garrick Theater. They applauded as heartily as school boys and "want to go again."

Because of the high license imposed by the Georgetown (Del.) officials, moving picture shows can't make it. The only one running "up and quit."

The Commonwealth Producing Company, which incorporated under state law the past month, is a new company which will manufacture and distribute moving picture films, slides for songs and vaudeville shows, etc. Edward J. Tustin and George Kirby are the Philadelphia incorporators, and Martin E. Smith, of Wilmington, Del., is virtually at the head of the company. The Producing company is capitalized at \$250,000.

Alterations are to be made to the Eleventh Street Opera House—a play house famous as the home of American negro minstrels for years, but lately given over to moving pictures and vaudeville. It is likely moving picture entertainments on a larger plan than ever will be given when the improvements are completed.

W. H. PRESCOTT.

A Generous Exhibitor

Through the generosity of Leon O. Mumford, manager of the Arcade theater at Newark, N. J., free moving pictures were shown on the South Canal street playground in that city recently. The place was filled with men, women and children. Mr. Mumford sent one of his best machines and several operators with a selection which included instructive, historical, dramatic and comic pictures.

The "Ben Hur" Copyright Case

By K. S. Hover

THE derivation of the stories and plots used in the production of moving pictures is always interesting, and the use of stories which have already been published, either in printed or dramatic form, or both, is especially vital, since the copyright held by the previous publisher is involved.

In producing the moving picture story known as "Ben Hur," the Kalem Company presumably employed the book of that name, by Gen. Lew Wallace, or the dramatization of that book, as a guide. Upon this presumption is based the action of Harper Bros., et al., versus Kalem Company, et al. Counsel for the Kalem Company were Drury W. Cooper and Frank L. Dyer. David Gerber appeared for Klaw & Erlanger, and John Larkin for Harper & Bros. Circuit Judge Ward delivered the opinion of the court.

The late Gen. Lew Wallace wrote a story called "Ben Hur," the copyright of which belongs to the complainants, Harper & Bros. The complainants, Klaw & Erlanger, caused the story to be dramatized, and Harper & Bros. duly copyrighted the dramatization, and thereupon granted Klaw & Erlanger the sole right of producing the same upon the stage. The defendant, the Kalem Company, also employed a writer to read the story, without having any knowledge of the copyrighted drama, and to write a description of certain portions of it. It then produced persons and animals, with their accoutrements, to perform the actions and motions so described. During this performance a film of celluloid was rapidly moved across the lens of a high-speed camera, on which a series of negative photographs were taken, from which a positive film suitable for exhibition purposes was reproduced. These positive photographs were contained on one film, about 1,000 feet long, which, being driven at great speed across the lens of an exhibiting machine, projects all the motions of the original actors and animals in succession upon a screen. The defendant advertises this film as suitable for giving public exhibitions of the story of "Ben Hur," and sent advertisements to, among other persons, proprietors of theatriciums. At least 500 exhibitions have been given in such theatriciums, an entrance fee being charged. The defendant did not reproduce the whole story, but only certain of the more prominent scenes, such as the wounding of the Roman procurator, Ben Hur in the galleys, the chariot race, and others. It does not itself give any public or private exhibition, but simply sells or licenses the use of the films. A final decree granting a perpetual injunction was entered in the court below, from which this appeal is taken.

Section 4952, Rev. St. U. S. (U. S. Comp. St. 1901, p. 3406), gives the author of a book, and his assigns, not only the sole right of printing, but also the sole right of dramatizing it, and in case of a dramatic composition, the sole right of performing or representing it publicly. Section 4964 (page 3413) subjects any one who shall dramatize a copyrighted book without the written consent of the proprietor to the payment of damages. Section 4966 (page 3415) provides that any one who publicly performs or represents a copyrighted dramatic composition without the owner's consent shall be liable for damages not less than \$100 for the first and \$50 for every subse-

quent performance, and if his conduct be willful and for profit, he shall also on conviction be imprisoned for not exceeding one year.

Two questions are raised: First. Did the defendant, by taking this series of photographs, dramatize "Ben Hur," in violation of Harper & Bros.' sole right to dramatize the book under Section 4952? Second. Is the exhibition of these photographs by means of an exhibiting machine in theatriciums, where an entrance fee is charged, a public performance or representation of a dramatic composition, in violation of the rights of Harper & Bros., as owners of the copyright of the book and of the dramatic composition, and of the rights of Klaw & Erlanger, as owners of the performing right, under Section 4966. There may be several dramatizations of the same story, each capable of being copyrighted. Harper & Bros., having given Klaw & Erlanger the sole right of performing the particular copyrighted drama, can give some one else the sole right of performing a different dramatic composition of the story (Drone on Copyright, p. 597); whereas, Klaw & Erlanger, who are the owners only of the right publicly to perform the particular copyrighted drama, having no right to make another dramatization. Consequently infringing the copyrighted drama is a different thing from infringing the owner's right to dramatize the copyrighted book.

Answering the first question: The series of photographs taken by the defendant constitutes a single picture, capable of copyright as such (Edison v. Lubin, 122 Fed. 240, 58 C. C. A. 604; American Mutoscope Company v. Edison [C. C.] 137 Fed. 262); and as pictures only represent the artist's idea of what the author has expressed in words (Parton v. Prang, 3 Cliff. Cas. No. 10,784), they do not infringe a copyrighted book or drama, and should not as a photograph be enjoined. This distinction between infringement of a copyright of a book and of the performing rights is like the distinction in respect to an infringement between perforated music rolls and sheet music discussed in the case of White-Smith Company v. Apollo Company, 209 U. S. 1, 28 Sup. Ct. 319, 52 L. Ed. 655, where the court said:

There is no complaint in this case of the public performances of copyrighted music, nor is the question involved whether the manufacturers of such perforated music rolls, when sold for use in public performances, might be held as contributory infringers.

Coming now to the second question: When the film is put on an exhibiting machine, which reproduces the action of the actors and animals, we think it does become a dramatization, and infringes the exclusive right of the owner of the copyrighted book to dramatize it, as well as his right as owner of the copyrighted drama, and of Klaw & Erlanger's right as owners of the performing right publicly to produce it. In other words, the artist's idea of describing by action the story the author has written in words is a dramatization. It is not necessary that there should be both speech and action in dramatic performances, although dialogue and action usually characterize them. Judge Blatchford said on this point, in Daly v. Palmer, 6 Blatch. 256, Fed. Cas. No. 3,552:

To act, in the sense of the statute, is to represent as real, by a countenance, voice, or gesture, that which is not real. A character in a play who goes through with a series of events on the

stage without speaking—if such be his part of the play—is none the less an actor in it than one who, in addition to motions and gestures, uses his voice. A pantomime is a species of theatrical entertainment, in which the whole action is represented by gesticulation, without the use of words.

And this court, in the case of *Daly v. Webster*, 56 Fed. 483, 4 C. C. A. 10, said:

Upon the main point of the case, namely, whether the combination or series of dramatic events (apart from the dialogue) which makes up the particular scene or portion of the play claimed to be infringed is a dramatic composition, and as such entitled to protection under the copyright laws, it is necessary to add but little to the exhaustive opinion of Judge Blatchford, reported in *Daly v. Palmer*, 6 Blatchf. 256, Fed. Cas. No. 3,552. The same scene in the same play is elaborately discussed by him, and in his conclusion that it is a dramatic composition we concur. In plays of this class the series of events is the only composition of any importance. The dialogue is unimportant, and as a work of art trivial. The effort of the composer is directed to arranging for the stage a series of events so realistically presented, and so worked out by the display of feeling or earnestness on the part of the actors, as to produce a corresponding emotion in the audience. Such a composition, though its success is largely dependent upon what is seen, irrespective of the dialogue, is dramatic. It tells a story which is quite as intelligible to the spectator as if it had been presented to him in a written narrative.

It can hardly be doubted that, if the story were acted without dialogue, the performance would be a dramatization of the book; and we think that, if the motions of the actors and animals were reproduced by moving pictures, this would be only another form of dramatization. If the defendant had taken a series of moving pictures of the play as actually performed by Klaw & Erlanger, the exhibition of them would certainly be an infringement of the dramatic composition, because it would tell the story as they tell it, within the decision of *Daly v. Palmer* and *Daly v. Webster*, supra.

It is next objected that the defendant cannot be held as a contributory infringer, because its films are capable of innocent use; e. g., exhibitions for private amusement. This fact only compels the complainants to prove that the defendant does promote a guilty use of them. Inasmuch as it advertises the films as capable of producing a moving picture spectacle of "Ben Hur," and sends its advertisements to proprietors of theatricums with the expectation and hope that they will use them for public exhibitions, charging an entrance fee, and inasmuch as many of these proprietors have so used them, the defendant is clearly guilty of contributory infringement.

Finally, the defendant relies upon Section 8, Article 1, of the Constitution, that Congress shall have the power "to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." It is argued from this that, as these moving pictures only express the artist's conception of the author's ideas as expressed in the words of the copyrighted book or dramatic composition, they cannot be said to infringe the author's rights. But the history of the copyright law does not justify so narrow a construction of the word "writings." The first copyright law of 1790 (Act May 31, 1790, c. 15, 1 Stat. 124), included maps and charts as well as books. In 1802 (Act April 29, 1802, c. 36, 2 Stat. 171) copyright was extended to engravings, etchings and prints. In 1856 (Act August 18, 1856, c. 169, 11 Stat. 138) it was extended in the case of copyrighted dramatic compositions to the right of publicly performing the same. In 1870 (Act July 8, 1870, c. 230, 16 Stat. 212) it was extended to paintings, drawings, chromos, statues, models, designs, photographs, and the negatives thereof.

and authors were also allowed to reserve the right to dramatize their works. In 1891 (Section 4952, Rev. St. U. S.) authors and their assigns were given the exclusive right to dramatize their copyrighted works. The construction of the word "writings" to cover these various forms of expression, and also to cover the right of giving public performances, has been acquiesced in for over fifty years. In view of this fact, we have no difficulty in concluding that moving pictures would be a form of expression infringing not the copyrighted book or drama, but infringing the author's exclusive right to dramatize his writings and publicly to perform such dramatization.

The court found for Harper & Bros.

The following references in the case are interesting:

1. COPYRIGHTS (Sec. 7)—DRAMATIZATIONS.

There may be several dramatizations of the same story, each capable of being copyrighted.

2. COPYRIGHTS (Sec. 50)—DRAMATIZATIONS—SALE.

The owner of a copyrighted story, having assigned or sold the right of performing a particular copyrighted drama therefrom, could lawfully give to another the sole right of performing a different dramatic composition of the story, while the first dramatic assignee would have no right to make another dramatization.

3. COPYRIGHTS—(Sec. 9)—MOVING PICTURE PHOTOGRAPH.

A series of photographs of a dramatization of a copyrighted story of Ben Hur, to be used in a moving picture machine, constituted a single picture, capable of copyright as such.

4. COPYRIGHTS (Sec. 55)—MOVING PICTURES—COPYRIGHTED STORY—INFRINGEMENT.

Since pictures of the dramatization of Ben Hur only represent the artist's idea of what the author has expressed in words, they do not, as a photograph, infringe the copyrighted book or drama.

5. COPYRIGHTS (Sec. 55)—MOVING PICTURE EXHIBITION.

A series of films, constituting a picture of an artist's conception of the copyrighted story Ben Hur, when placed on an exhibiting machine, which reproduces the action of the actors and animals, was a dramatization of the story, which, when sold and offered for sale by defendant for public exhibitions, at which an entrance fee is charged, constituted a contributory infringement, subject to injunction.

6. COPYRIGHTS (Sec. 4)—STATUTES—CONSTRUCTION—"WRITINGS."

Const. N. S. Art. 1, Sec. 8, provides that Congress shall have power to promote the progress of science and useful arts by securing for a limited time to authors and inventors an exclusive right to their "writings" and discoveries. *Held*, that the word "writings" includes maps, charts, engravings, etchings, prints, paintings, drawings, chromos, statues, models, designs, photographs, and the negatives thereof, dramatization of copyrighted works, and may also be extended to moving pictures, tending to reproduce an artist's conception of an author's situation as described in words.

Melies Gets a License

Gaston Melies, for himself, and for George Melies, of Paris, has been granted a license by the Motion Picture Patents Company to manufacture films.

Gaston Melies was one of the original Edison licensees. He and others organized the George Melies Company, Chicago, and tried to obtain a license under the Motion Picture Patents Company, but was refused.

The reason given by the Patents Company for refusing a license to the George Melies Company was that one of the largest stockholders of the company was interested in a Chicago film exchange.

The factory of the George Melies Company was completed before this license was granted. The company agreed to give Gaston Melies a salary and royalty on all films produced by the company. He was to have complete charge of the production of films. Gaston Melies starts releasing films September 1.

The Film-Lecture System of Advertising

By Wilson Mayer

IT has been shown before in these pages that motographic advertising is capable of almost as many subdivisions and classifications as any other form of the art of publicity. Already have been described the system of producing more or less educational scenes of an industrial nature, exhibited by private shows whose expenses are paid by the advertiser; the scheme of using scenes of a purely entertaining nature, the advertising being interpolated wherever convenient; and the method of giving pictures exhibiting actual sales arguments.

To this coterie of schemes is added another—which may be merely a modification of any one of them, differing rather in the method of presenting than in the scenes themselves. In fact, the system of moto-

graphic advertising inaugurated several years ago by the International Harvester Works combines the technical features of the first and third classes previously described, while having the advantage of securing outside co-operation for its exhibition.

As will be seen by the illustrations herewith, which were made from the actual films used, each Harvester picture represents a scene taken from the wheat fields of the plains. Not only are they

interests, directly or indirectly more people than any other one subject, with the possible exception of employment. Nearly every one of us has his dream of sometime owning at least a small farm; and we are all interested in and proud of the immense field of wheat and other grain that make our western country famous the world over.

So the great manufacturers of farm implements and machinery have a fertile field for their advertising appeals. And in this, as in other fields, notli-

ing can equal in interest the actual living reproduction on the screen of the real scenes of gigantic agricultural industry. The waving grain, ripened under the clear skies and beneficent sunshine of the great Northwest; the vast accomplishments of the marvelous machinery designed by man to do more and better work than man himself could do; the great granaries rapidly filling with the great foundations of the staff of life; all these things are presented to the spectators in their ideal form. His mind at ease, free from bodily discomfort, he is in his most receptive mood, and the pictorial arguments reach him without any loss of force through outside distraction.

The fact that the *piece de resistance* of each Harvester film is a machine also operates in favor of public interest. If there is anything the majority of people would rather watch than another it is a complicated machine in motion. "Watching the wheels go 'round" is as absorbing to grown-ups as it is to children.

The Harvester company has another distinct advantage in obtaining an interested attendance at its advertising shows. Agriculture is the recognized backbone of the country's industry. It

arguments for the use of the machinery, but they show what others are accomplishing by its use.

As stated above, these pictures were taken a number of years ago. The system adopted by the Harvester company for their exhibition was simply to give prints of any or all the films to those itinerant lecturers who travel from town to town and village to village, suiting their lectures to the interests of the community in which they find themselves, and illustrating their talks with lantern slides from rare photo-



graphs and moving pictures of such educational subjects as are available. To these traveling educators no doubt the securing of such abundant interesting material as the Harvester films has often proven a godsend. No charge of any kind was made to the lecturer, an order on the manufacturers of the film being given him on request. He was then left to carry out the scheme of Harvester publicity in his own way; and, to his credit be it said, he usually succeeded admirably. Perhaps gratitude for the gift of good lecture material had something to do with the earnestness of his efforts.

For various business reasons, the Harvester company relaxed for the time being its efforts toward motographic publicity, and at present is not encouraging the applications of lecturers for films. The system is a good one, however, and it is not at all unlikely that the company will undertake even more extensive operations along this line of publicity. It may safely be said that no concern once having the opportunity to appreciate the manifold advantages of motographic advertising will ever abandon a system so economical and generally satisfactory.

President Taft at Picture Show

It is given to few men in this world to see themselves as others see them, but President Taft had this novel experience when he visited a five-cent moving picture show in Washington, D. C., and by the aid of motion pictures watched himself deliver his speech at Petersburg, Va., at the time of the unveiling of the monument erected by the state of Pennsylvania in honor of her soldiers who died on the battlefield there in the civil war. The President thoroughly enjoyed the pictures, and entered into the spirit of the occasion with zest.

Long before the President arrived at the theater a crowd of several hundred persons had collected, awaiting the arrival of the chief executive. Chief Wilkie, of the secret service, was on hand to meet the President and watch the pictures with him. When the big White House automobile containing the President, Senator Bourne, Gen. Clarence Edwards, and Capt. Butt, the President's military aid, drew up before the theater, there were shouts of applause from the crowd. The White House party made its way quickly into the theater and was assigned seats by Manager Newman. The President was given a capacious wicker chair, none of your sardine box seats, such as are sometimes found in these theaters.

It was a democratic crowd which collected at the theater to see the President in picture and in person.

The show lasted about twenty minutes, and the pictures included the unveiling of the statue, the parade through the streets of Petersburg, the President delivering his speech, and the luncheon at the Charles Hall Davis mansion. The audience cheered vigorously when the President entered and when his picture was shown on the screen. In a series of pictures showing the President delivering his speech, Mr. Taft was seen to wave his arm vigorously and pound the air. This hit the fancy of the audience and of President Taft as well, and he led in the laughter which followed.

The final picture shown was of a possum that climbed the frame of a picture in which was a photograph of President Taft, and tore down the stars and bars with which the frame was decorated and left in place the stars and stripes.

As soon as the show was over the President was introduced to Manager Newman, of the theater, saying

a few words of congratulation to him, and then he entered his automobile and went on his way to Chevy Chase Club for his afternoon game of golf with Senator Bourne, Gen. Edwards, and Capt. Butt.

Cannot Eject Shows

An amusement company, duly licensed to conduct a five-cent theater, after it has complied with the building regulations and has secured the written consent of a majority of the occupants of the block in which it is to be located, cannot be displaced because the persons who originally gave their consent wish to withdraw it, says Corporation Counsel Thomas, of Washington, D. C.

The police regulations regarding the issuance of licenses to proprietors of five-cent theaters provides that "no license shall be issued for the establishment of any cheap place of public amusement unless the written consent first be furnished the district assessor and approved by the commissioners, of a majority of the actual resident housekeepers and a majority of the merchants, storekeepers, or shopkeepers occupying stores or shops on the same side of the square where it is desired to locate such public amusement."

Mr. Thomas, in his opinion, stated that there is nothing unlawful in itself in the establishment of a moving picture theater. In the absence of statute and regulation, he said, any one can lawfully establish and conduct one. Upon payment of the license tax provided by statute, license must issue, unless prohibited by regulation, he explained.

"I am of the opinion that the purpose and intent of the regulation is to require the consent of the community in the manner prescribed in the regulation before a five-cent theater may be located or established and a license issued therefor," Mr. Thomas said; "that once lawfully established the regulation no longer applies, and its proprietor is entitled to a license upon compliance with the statute and building regulations without the necessity of again procuring the 'written consent.'"

"Large sums of money are invested in establishing these amusement places, which would be lost if the license be not continued from year to year. In some communities such a place of amusement would be a nuisance, while in others unobjectionable, even beneficial.

"The regulation, meeting these conditions, allows the community to elect, in the first instance, to have it or not to have it. Having consented and thus induced the investment in its establishment, the regulation leaves its maintenance to be governed by statute and other regulations for the preservation of public morals, safety, and good order."

Eminent Divine Becomes Producer

The Vitagraph Company of America announces the engagement of the Rev. Madison C. Peters, the eminent New York divine, to write and produce a series of motion pictures dealing with biblical subjects; the first of these being a series of reels dealing with the life of Moses. With his great knowledge of the Holy Land of biblical times as well as today Dr. Peters is splendidly qualified to prepare a series of films that shall be accurate in history and setting, replete with dramatic action and entirely reverent in spirit, and the Vitagraph Company is to be congratulated on securing his services in this excellent work.

Exterior Lighting of Picture Theaters

By R. F. Pierce

SOME witty writer on the pleasure of the table, giving, directions for the preparation of a successful rabbit-stew, stipulated as the prime requisite, the catching of the rabbit. In the conduct of a successful amusement catering business it may be said that the first thing is to entice your audience.

The average amusement seeker must be decoyed by more subtle means than the bare statement of facts or the employment of time-worn artifices. The so-called legitimate theater, by the liberal use of billboards and occasionally newspaper space, creates among its clientele the desire to witness the entertainment provided for their delectation. However successful this sort of publicity may be, it is usually beyond the resources of the moving picture theater. The latter must depend almost entirely upon the attractiveness of the exterior theater to bring the first visit from the patron.

There are three well-recognized means of rendering the exterior of the theater attractive beyond the usual employment of decorative architectural features:

1. Outlining in incandescent lamps.
2. Electric signs.
3. Flaming arc lamps.

The first method has undoubtedly been very successful in the past, though now a trifle lacking in novelty, but may be made very attractive by combining with the flaming arc illumination. The principal fault of incandescent outlining is that it fails properly to illuminate the background upon which the lamps are placed, which generally contains the really decorative features of the



Gem Theater, Chicago, with Arcs Unlighted.



Gem Theater, Chicago, with Flaming Arcs Lighted.

building. It gives the effect of a skeleton of light upon a dark ground, and lacks warmth and color. It is often contended that the use of flaming arc lamps will deaden the effect of incandescent outlining but this is not at all the case if properly done. The accompanying reproductions of photographs of the Gem theater in Chicago illustrate this perfectly.

This beautiful illumination is obtained by the use of two flaming arc lamps in connection with incandescent outlining and shows how effectively the flaming arcs bring out the artistic decorations which the incandescent alone would leave in darkness.

The employment of electric signs, unless enhanced by expensive special effects, lacks the appeal to the senses which is so necessary for the amusement seeking public.

The plain words "10c Theater" in bald incandescent letters simply state the fact that there is a theater on the premises and is utterly lacking in warmth or cheerfulness.

The flaming arc lamps on the other hand flood the theater front and surrounding premises with warm, cheerful light, and furthermore, cause the entire locality to stand out in vivid and striking contrast at a distance of several blocks, on account of the unique quality of the light, and its excellent diffusion. It is a remarkable

fact that, in a street containing a large number of lights of all kinds, the locations of the flaming arcs will appear like islands of light, at a distance which makes the ordinary arcs dwindle into mere specks.

So popular is the flaming arc among the moving picture theater owners in New York City, that there is scarcely a theater in the city not equipped with these lamps. Their value has been so well demonstrated commercially, that it is stated, the largest arc lamp factory in the world devotes the greater portion of its resources toward the manufacture of this type of lamp.

How to Run a Moving Picture Show

Don't waste money on electric fans. Most audiences like to suffocate.

In winter economize on coal. Your patrons won't mind a little cold and they all understand that fuel is higher than ever.

Don't waste too many nice words on your patrons. People are fond of discourtesy and if they can get it at your place they will go out of their way to come to you.

In fact, show a supreme contempt for your patrons. Make them feel that if they don't like your arrangements they can stay away.

See that there are always plenty of peanut shells, apple cores, fruit bags, candy boxes and old newspapers lying on the floor. They look nice and help business.

Never try to suppress rowdyism on your premises. Most people go to your nicollette to see the rowdies, not the pictures.

Always take your audience into your confidence. If there is a tiny blaze about the premises, don't dash it out with a bucket of water; but immediately get excited, yell "Fire!" turn out all the lights, and take the lead in a stampede that will get you plenty of space in next day's paper.

Use plenty of junk film. It's awfully cheap, and, besides, the audience thinks it is watching a combination snow and rain storm and feels much cooler than it would otherwise.

In this connection, remember: Rainstorms give brainstorm. If you see enough junk you can grow up some more Harry Thaws right on the premises.

Whenever you have been up in the operator's box, go directly out into the air, especially in winter. This is not considered suicide by the life insurance companies and your beneficiary can collect without the least bit of trouble.

Make absolutely no accommodation for baby carts. Give your women patrons strictly to understand that your place is a nicollette and not a nursery.

Never select your singers for their voice, but for their lung power. The audience doesn't want to be sung to, but hollered at.

Besides, if your singer can raise a big enough holler, he will be heard clear across the street. Then you can dispose of the phonograph in front.

Remember that it is no longer fashionable for the drummer to accompany the pianist. Let the pianist merely accompany the drummer—and see to it that the sweet boom-boom of the drum entirely drowns the piano during at least nine-tenths of the performance.

Another good scheme is to have the gongs, bells and miscellaneous noises helping in the good work against the piano. In short, strive to give the impression that the piano is on the outside looking in.

Be sure to announce the coming Grand Saturday

Matinee just as the wind-up song comes to an end. Never wait until the song is at an end, but roar out your announcement directly during the last few lines—who wants to hear the song, anyway?

When a young man and a young woman enter arm in arm, find a seat for the one in the second row and a seat for the other in the fourteenth row. Put the little schoolboy who came in next in the middle seat of the five empty ones in the seventh row.

Encourage whistling on the part of the young folks. The older people like to see the little fellows enjoy themselves.

Don't post the titles of each day's pictures in front of the door. If people want to know what you are showing they can pay a nickel and find out.

See to it that the film runs "off the track" every now and then during the show. When too steady, motion pictures are said to annoy the eye and little pauses here and there are very relieving to the audience.

Be very careful with your expense money and never throw away any on repairs for your seats. The average patron likes to have his seat collapse; he thinks it is simply lovely to have everybody laughing at him.

It doesn't matter at all that your employees are ragged, dirty and disorderly in dress. Everybody knows that times are hard.

Tell your employees to flirt as much as possible with the girls in the audience. If they get so that they can compete with the love scenes in the pictures, you can save money by cutting out the pictures.

Instruct the ticket seller to "freeze" the ticket buyers. Tell her to treat each and all of them as though it wasn't her fault that they wanted to see the show.

Instruct the ticket-taker to pull the tickets from their purchasers' fingers as speedily and as roughly as possible. Nobody cares to carry a weighty ticket between his fingers any longer than is necessary, and everybody feels thankful to the fellow who yanks away the bit of pasteboard like a cullud gent grabbing a chicken.

Make the intermission just twice as long as the performance. The audience is dead stuck on the pattern of your ceiling and appreciates ever so much the chance to look at it.

If an incoming patron asks you the title of the picture on the screen, tell him any title that happens to enter your head. In this way you can work up quite a reputation for accuracy and wide-awakeness.

If a patron happens to feel sick and wishes to be directed to a good drug store, ask him if he thinks all you've got to do is to keep tab on good drug stores. He will think this very considerate of you and will be sure to come again.

Apply the last mentioned process to all fool questioners. Ask the man who wants to know what car to take if he thinks you are a walking directory and remark loudly that some people don't seem to know when they've had their nickel's worth.—Bertram Adler in the *Film Index*.

A Sunday Show Petition

The members of the Moving Picture Show Association, of Dayton, Ohio, are circulating a petition to learn public sentiment on the Sunday operation of moving pictures. They are willing that the ministers pass judgment on the films they run before using them before the public, and will also gladly lend their machines to churches wishing to run religious or evangelical films.

Some Questions Answered

By David S. Hulfish

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

Do you know of any shutter which will give an absolutely flickerless picture at a speed of fifty feet of film per minute? I have handled three of the leading projecting machines now on the market, and have seen operated six other makes of projecting machine, comprising all of the well known makes of projecting machine offered upon the market, and have yet to see a projecting machine which will show even an "almost" flickerless picture upon the screen with a film speed of less than fifty-eight feet of film per minute. I would like to know of shutters which have given good results.—E. C., San Francisco.

Flicker, fundamentally considered, exists only in the mind of the observer. This statement may be amazing to most readers, and particularly to most projecting operators, who have had much to do with flicker and have had experience in overcoming it. To justify the statement, the fact is cited that of two persons sitting in the same audience, one will see a flickerless picture, while the other sees a clearly perceptible flicker. This fact can be verified by inquiry among moving picture theater patrons. The fact is verified also by statements which

With a four-tooth star wheel in the Geneva movement, and with a single pin in the pin wheel, the picture film is moving during about twenty per cent of the total time. The picture remains motionless upon the screen for about eighty per cent of the time of one picture interval, then the film is in motion for about twenty per cent. With a weak illuminant, such as one-tenth of a candlepower per foot of screen, the picture being one without sharp high lights, the projection to normal eyes seems "almost" flickerless without a shutter. When the illumination is increased to two or three candlepower per foot of screen the high lights of the pictures make streaks of light as the old picture moves off of the screen and the new picture moves on. This is called "rain," or in these days of worn and scratched films it might be called more properly "light-rain" to distinguish it from "scratch-rain," since a scratched film generally is called "rainy." When projecting without a shutter, flicker results from

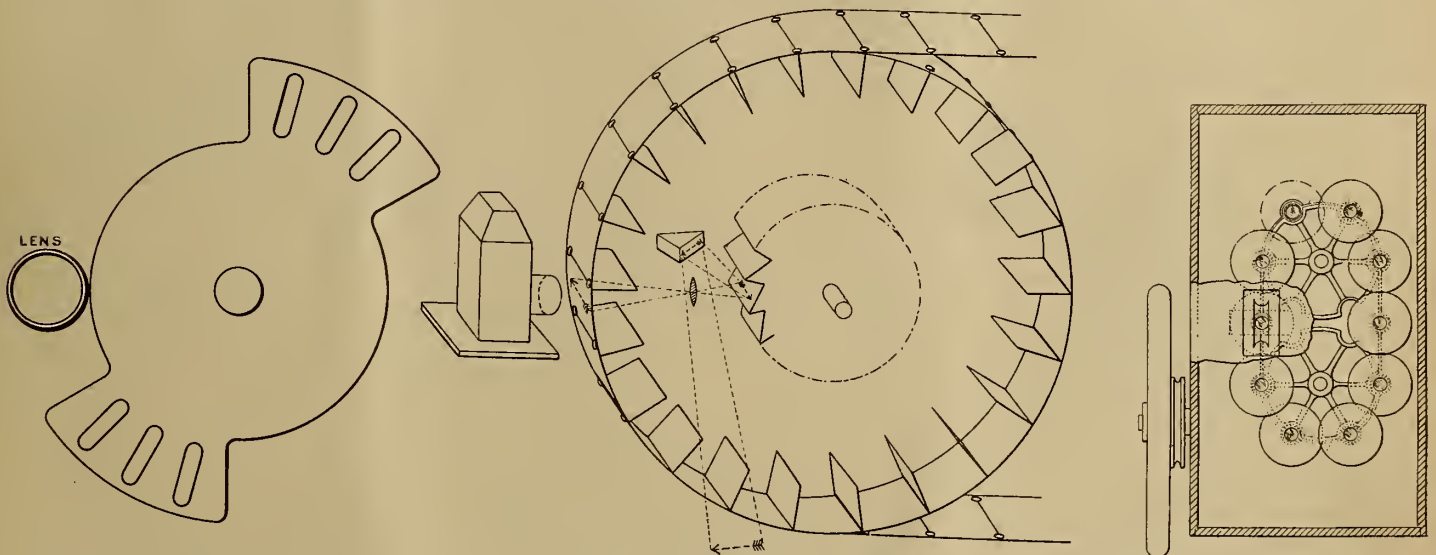


Fig. 1. Slotted Shutter for Gray-Dark Projection.

Fig. 2. Mirror Arrangement for Avoiding Flicker.

Fig. 3. Moving Lenses for Avoiding Flicker.

may be heard in general conversation upon the subject of moving pictures among people who know them only from the audience; some persons complain that the pictures always hurt their eyes, or tire their eyes, because they flicker so, while other persons never have noticed the flicker at all, and do not know what it is.

When, in the same audience, viewing the same screen, there are two pairs of eyes one pair of which will see a flickerless picture and the other pair of which will see a picture in which the flicker is so bad that it is objectionable, it would seem that the problem of flicker is something more than a mere consideration of the shutter of the projecting device.

The shutter itself is not an indispensable attachment of the projecting machine. Some machines are made without any shutter whatever, and operate satisfactorily. Such a machine is mentioned in an article on "Important Motion Picture Patents" elsewhere in this number.

the gray-dark period or period of blur during the shift of the film.

FIRST EXPERIMENT.

A very simple experiment upon the subject of flicker may be made whenever a picture having any perceptible flicker can be found. Looking at the picture as projected upon the screen, with wide open eyes, as normally viewing a moving picture exhibited upon the screen, and noting a perceptible flicker, just drop the eyelids until the lashes meet in front of the pupils, tipping the head back to bring the eyes upon the screen, thus viewing the moving picture through a veil of eyelashes and with eyes nearly closed. In short, close your eyes until you cut down the amount of light which your eyes get from the screen to a quantity which enables you to see the action of the picture, and no more. The flicker is very noticeably decreased, even if not entirely eliminated.

The reason for flicker as shown by the first experiment lies in the *difference* in degree of illumination of the retina of the eye in the lighted interval of the picture screen as compared with the dark interval. By partly closing the eyes the light received from the screen during the light interval is reduced and the *difference* between the light interval and the dark interval therefore is reduced, thus reducing the flicker. People with less sensitive eyes did not see the flicker in the first place, because the difference was already small enough for them. The shutter interval remaining constant, reduction in flicker results upon the reduction of the *difference* between darkness and maximum light. This may be attained to some degree in the projecting machine by reducing the power of the lamp. Another method based upon the theory that flicker is due to the *difference* has been suggested is to use a translucent shutter thereby giving a partial illumination during transition of the films from one picture to another. This amounts to the reduction of the picture to probably one candlepower per square foot of screen while shifting and giving a full illumination of three or four candlepower per square foot during the period of rest. This method is an effective one and results in a very great diminution of flicker.

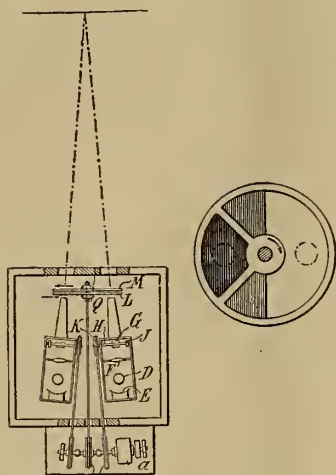


Fig. 4. Duplex or Alternate Projection for Avoiding Flicker.

It is, however, a compromise, since the little light during the shift will produce a little light-rain. Such a shutter may have its vane made of brown glass, celluloid or mica, or it may be cut from sheet metal, a series of holes or slots being made in the shutter vane which shuts the light from the lens, thus permitting a small amount of light to sift through to render the screen of a diffused gray during the interval of change of the pictures, the screen being again black and white in the following picture. With such an arrangement the extreme black of the screen during change is avoided, and the light-rain, except on subjects having extremely bright spots, is negligible. In Fig. 1 a radial shutter is shown slotted for the diffusion effect between pictures. A tubular or barrel shutter may be similarly slotted.

It should be noted before experimenting with slotted or translucent shutters, that different film pictures require different shutters for the best results. A film picture having no sharp contrast lines between extreme light and extreme shade will not rain badly, and a shutter may be used with wide slots for diffusion. With a picture having a well defined white object, such as a white shirt waist in bright sunshine in a generally diffused landscape, the same shutter would give a rain of light

above and below that shirt waist which would be far more objectionable than the worst probable case of flicker. Where one shutter must be used at all times upon the machine and with all films which come in the grist, and particularly where films of different characters are likely to come upon the same reel, it seems the most practicable plan to adjust the shutter for but little light-rain and to take the flicker which may result, controlling the flicker, by adjusting the lamp if necessary.

SECOND EXPERIMENT.

Another experiment which one may perform with his own eyes is found in watching any moving lamp, such as a revolving incandescent lamp swinging in a small circle, watching it first with the eyes wide open, which can be done only at night, and then with the eyes nearly closed. A convenient illustration is the type of sign having a revolving electric lamp, or rather a pair of them, the two lamps being mounted at the two ends of a straight arm which carries them in a small circle when revolved. If the sign when running, and when appearing with a full ring of light, be viewed with eyes nearly closed, the two separate lamps can be seen, chasing each other around the circle, the movement of the individual lamps being clearly perceptible separately.

This experiment might be varied by installing in the lamp sockets one red lamp and one green lamp. Green light when blended with red light in proper hues and proportions will produce white light. With green and red lamps in the lamp carrier of the sign, and with the carrier revolving rapidly, a band of white light is seen. With the eyes partly closed, the colors begin to become noticeable and with the eyes almost completely closed each of the two colored lamps may be followed around the circle, without interference with the other lamp.

This experiment explains the nature of "light-rain" and shows how it may be reduced. A moving bright object causes a blur to the eye where the same object moving at the same speed will not cause a blur if only a smaller amount of light from it is permitted to reach the eye.

A method of avoiding light-rain is to use the shutter to cut off the light from the screen during the interval of transition of the film. This introduces the interval of darkness to which general opinion attributes the flicker of the moving picture upon the screen.

The longer the interval of darkness of the shutter, the more noticeable is the flicker; the shorter the interval, the less noticeable is the flicker. This causes the shortening of the closed interval of the shutter, but when the closed interval of the shutter comes to be shorter than the period of movement of the film, the light-rain again becomes in evidence. It is a battle of flicker against light-rain, and the result is compromise.

Where the picture to be projected is one which has no prominent high lights, the light-rain may be reduced by decreasing the percentage of time required for the shift of the film, and still without using a shutter. By using a proper proportion in the size of the teeth of the star wheel and in the distance of the pin of the pin wheel from the pin-wheel shaft, the Geneva movement may be made to shift the film in as little as ten per cent of the total time, and some of the various ratchet movements are able to make the shift in even a smaller interval than that. This will reduce the light-rain and still give a continuous illumination upon the screen, without any dark periods between the successive pictures.

When the picture to be projected has sharp bright

or white objects, and when the illumination is increased to six candle power per square foot of screen, as is the calculated illumination with a one thousand candle power arc lamp and an eleven by fifteen foot picture, then the elimination of light-rain by speed of shift becomes impossible by increasing the speed of transition of the pictures, and recourse must be had to another method, of which there are several from which choice may be made.

Prisms, or mirrors, or both prisms and mirrors, have been combined with the projecting lens and film feed in such manner that the following picture is superposed upon the preceding one before the preceding one is removed from the screen, in the nature of the dissolving lantern for fixed lantern slides. That these devices have not come into general use is argument that they have not been found satisfactory in some detail. That the projection obtained from them is flickerless with respect to both light-rain and intervals of darkness between pictures must be undoubted. In Fig. 2, an arrangement of mirrors for effecting this transition from picture to picture of the film is shown.

Moving lenses may be used, the lens following the picture upon the film, and the displacement of the picture upon the screen amounting to but the three-quarters of an inch that the lens moves, which is a negligible amount upon the screen. Fig. 3 shows this arrangement.

Duplex projection from two lenses and from two film pictures simultaneously, each lens projecting upon the screen a picture during the interval of darkness of the other lens, is illustrated in Fig. 4. Two films are used and a greater length of film is required.

All of the above devices avoid flicker due to an interval of darkness between successive pictures, because each of them provides for continuous illumination upon the screen, but none of them has come into general use.

The following rules may be set down as guides for reducing flicker:

In designing a projecting machine, the proportioned length of time for shifting the film as compared with the length of time that the film is at rest should be as small as possible.

The totally-closed period of the shutter should be as brief as possible.

The shutter should close as quickly as possible after it has begun to close and open as quickly as possible after it has begun to open, in order that the period of full illumination may be as great as possible for each image.

The closed period of the shutter should be just sufficient to project a bright picture having sharp contrasts without an objectionable amount of light-rain. If the whites of the picture show light-rain above them, the shutter is closing too late. If the whites show light-rain below them, the shutter is opening too early. If the whites show light-rain both above and below them, then the closed period of the shutter is too short.

If, with the shutter properly adjusted to avoid light-rain, there is flicker to an objectionable degree, the light may be reduced for the brighter pictures and used full strength for the more subdued pictures.

The rules above will apply to the general adjustment of a projecting machine for use by the ordinary operator, who runs his machine day after day without readjustment, once he has found a setting of parts which gives a result satisfactory to him.

The operator who desires to get the best result from

every picture and who is willing to readjust his projecting devices for every picture or for every scene in some pictures, will find his projection very fully under his control by adjusting for minimum light-rain with full light on a medium picture. Select a film of medium density and without extreme contrasts. Project it at the desired rate, and with the brightest light the lamp will give. Adjust the shutter to give a desirable compromise between flicker and light-rain, which means that just a trace of light-rain should be permitted if necessary to make the picture flickerless. Then adjust the quantity of light on every picture so that it will give at all times a light-rain so small that it may be ignored; with such an adjustment the flicker will be at all times at its lowest possible adjustment.

The quantity of light may be adjusted by controlling the length of the arc, by resetting the rheostat for each picture, or by a diaphragm for the projecting lens. The last is best, particularly if an iris diaphragm is available.

No "patent" shutter as yet has been uniformly and entirely successful in reducing flicker, and most commercial projecting machines, if not all of them, operate with a simple opaque shutter which shuts the light off as quickly as possible after the picture film begins to move, and begins to cut it on again just before the film comes to rest.

With the maximum rapidity of film mechanism and a shutter acting quickly and at the proper instant, it would seem that the practical requirements of the moving picture shutter have been met. With such a shift and such a shutter, an operator may control his lamp to keep the flicker down to a point where it will be entirely negligible.

A New Producing Company

The Western Multiscope Company, organized to manufacture moving pictures, was recently incorporated in Salt Lake City, Utah. The company has a capital stock of \$20,000 in \$1 shares, all outstanding stock paid in. The officers and business staff of the company consist of Sig Simon, president; Walter Parkes, vice-president and superintendent; Briant S. Young, secretary and general contract agent; Louis Marcus, treasurer and sales agent; John Luginbuehl and J. W. Jensen, directors.

The company's plant is now fully equipped and in running order. In addition to two cameras there are reprinting machines, punching machines, tanks, vats, drums and all essential requirements. Present capacity between 20,000 and 25,000 feet per week.

The company has already secured some very valuable subjects, among them being the G. A. R. parade held in Salt Lake City, Aug. 9-14. The Western Multiscope Company was the only company on the ground, hence has secured exclusive pictures. This film is now being shipped to all parts of the country, with the factory working overtime, just able to supply the demand, which has but just started. Other subjects are "The Birds on Bird Island," a series of views of gulls, pelicans, cranes and other birds which cover certain islands in the great Salt Lake; panoramic view of Salt Lake and surrounding country; bathing in the lake; "Frontier Days," the cowboy tournament; various subjects pertaining to local interests. The company is now working out a series of western dramas, the first to be produced within the week. The company purposes maintaining a strict policy of adhering to western scenes, incidents, and subjects. It has already secured the time of a number of people to be used in drama work, and other lines.

Regulations of Picture Theaters

By Charles F. Morris.

THE compilation which follows is based on the answers to six questions submitted to the mayors of 115 cities by *Insurance Engineering*. The questions were:

(1) Has the municipality made any rules or regulations governing moving picture exhibitions and theaters?

(2) How many moving picture theaters are there in your city?

(3) How many moving picture exchanges are there in your city?

(4) How many moving picture theaters are located in buildings also occupied for living purposes?

(5) How often are moving picture theaters inspected, and by whom?

(6) Have fires in moving picture theaters in your city resulted in loss of life?

ALABAMA.

Montgomery.—(1) Rules and requirements of the National Electrical Code in force. (2) Only two vaudeville houses. "Had quite a number, but all have gone out of business." (3) No film exchange. (4) No moving picture shows in building occupied for living purposes. (5) Inspected once every two weeks by city electrician. (6) No loss of life from fire.

CALIFORNIA.

Los Angeles.—(1) Ordinance passed August 24, 1908. (2) Twenty-eight. (3) Four film exchanges. (4) No moving picture shows in buildings occupied for living purposes. (5) Inspected twice every month by chief inspector of buildings. (6) No loss of life from fire.

San Francisco.—(1) New ordinance under consideration. (2) Forty-two. (3) Five film exchanges. (4) Fifteen moving picture shows located in buildings occupied for living purposes. There is a desire to prohibit this. (5) Inspected weekly by fire department. (6) No loss of life from fire.

COLORADO.

Colorado Springs.—(1) Apparently no ordinance. "Inspections are made frequently of the smaller playhouses in the city; all moving picture machines are enclosed in iron booths, and everything possible has been done to secure the safety of our citizens."—*Annual report, 1908, by Chief of Fire Department*. (2) Three. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected by fire chief. (6) No loss of life from fire.

Denver.—(1) Ordinance in force. (2) Twenty-one. (3) Four film exchanges. (4) Ten moving picture shows in buildings occupied for living purposes. (5) Inspected twice a week, or oftener, by fire wardens and electrical inspectors. (6) "One film valued at \$50 was burned at a theater about a year ago."

CONNECTICUT.

Bridgeport.—(1) No printed rules. "Seats are not allowed in aisles." (2) Fifteen. (3) No film exchange. (4) Four moving picture shows in buildings occupied for living purposes. (5) Inspected by chief of fire department. (6) "No lives have been lost."

Hartford.—(1) Ordinance passed March 23, 1908. (2) Six. (3) No reply. (4) One moving picture show located in building occupied for living purposes. (5) Inspected by building inspector and electrical inspector not less than once a week, and usually oftener. (6) No loss of life from fire.

DELAWARE.

Wilmington.—(1) Ordinance passed April 16, 1908. (2) Six. (3) No film exchange. (4) "Two occupied for living purposes; balance vacant at present." (5) Inspected by building inspector as often as thought desirable. (6) No loss of life from fire.

DISTRICT OF COLUMBIA.

Washington.—(1) Apparently moving picture shows come under general amusement act approved by Congress March 2, 1895, and amended since. Applicants for licenses are required to fill out blanks showing the condition of premises to be used. (2) Nineteen. (3) Two film exchanges. (4) No reply. (5) Inspected annually by building inspector, fire department and electrical department. (6) "No loss of life has resulted from fire in any of these theaters to date."

FLORIDA.

Jacksonville.—(1) Apparently no ordinance. (2) Eight. (3) No film exchange. (4) Three moving picture shows in buildings occupied for living purposes. (5) Inspected by insurance company. No ordinance. (6) No loss of life from fire.

GEORGIA.

Augusta.—(1) No printed rules. Under supervision of building inspector and fire chief. (2) Three. (3) No film exchange. (4) "One under a boarding house and two in office buildings." (5) Inspected by chief of fire department and by superintendent of electrical department. (6) No loss of life from fire.

Savannah.—(1) No printed rules. Must comply with recommendations of chief of fire department. (2) Four. (3) One film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected by fire chief and electrical inspector; no time prescribed by law. (6) No loss of life from fire.

HAWAII TERRITORY.

Honolulu.—(1) "The municipality has as yet made no rules or regulations governing moving picture exhibitions and theaters. The board of health, which in Hawaii is a territorial board, makes and enforces building regulations in relation to sanitation. The board of fire underwriters has adopted the rules of the National Board of Fire Underwriters of the United States, and is able to enforce them by the aid of public opinion, and the inability of owners to get insurance if these rules are not conformed to. The board is aided in this by the fire department." (2) Four. (3) No film exchange; supplies secured from San Francisco. (4) No moving picture show in building occupied for living purposes. (5) Inspected at frequent intervals by chief of fire department and by the underwriters. (6) No loss of life from fire.

ILLINOIS.

Bloomington.—(1) No ordinance other than that for building construction. (2) Five. (3) Two film exchanges. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected once a month by fire marshal. (6) "No lives have been lost in this city."

Chicago.—(1) Ordinance passed November 4, 1907. (2) 345. (3) Twenty-nine film exchanges. (4) About 200 moving-picture shows located in buildings occupied for living purposes. (5) "Buildings where moving-picture theaters are located are inspected by the building department every day, and before such theaters are opened a thorough inspection is always passed before the building department will permit such theater to open." (6) Two lamp-house fires; no loss of life in two years.

Decatur.—(1) No ordinance, but one is contemplated. (2) Four. (3) No film exchange. (4) One moving-picture show located in building occupied for living purposes. (5) Inspected daily by the police. (6) No loss of life from fire.

East St. Louis.—(1) No ordinance. (2) Three. (3) No film exchange. (4) No moving-picture show in building occupied for living purposes. (5) Inspected by fire chief. (6) No loss of life from fire.

Elgin.—(1) Apparently no specific ordinance. General amusement ordinance passed March 21, 1907. (2) Four. (3) No film exchange. (4) One moving-picture show located in a building occupied for living purposes. (5) Inspected weekly by fire marshal. (6) No fire; no loss of life.

Joliet.—(1) No special regulations. (2) Ten. (3) No film exchange. (4) "Two or three are located in buildings used also

for living purposes." (5) "No inspection required except by the electrical inspector, but no set intervals therefor." (6) No loss of life from fire.

Peoria.—(1) Apparently no ordinance. No reply. (2) Five. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected monthly by chief of fire department and building inspector. (6) No loss of life from fire.

Springfield.—(1) No ordinance, but one is contemplated. (2) Eight. (3) One film exchange. (4) One moving picture show located in building occupied for living purposes. (5) Inspected from time to time by building and fire inspector. (6) One fire; no lives lost.

INDIANA.

Indianapolis.—(1) Ordinance passed April 22, 1908. (2) Twenty-one. (3) One film exchange. (4) Six moving picture shows in buildings occupied for living purposes. (5) "At least once a week by department of public safety and the electrical inspector." (6) No loss of life from fire.

Muncie.—(1) No ordinance. (2) Six. (3) One film exchange. (4) No moving picture shows in buildings occupied for living purposes. (5) Inspected by state factory inspector. (6) No loss of life from fire.

New Albany.—(1) No ordinance; electric wiring must be installed according to underwriters' rules. (2) Three. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected weekly by fire chief. (6) No loss of life from fire.

South Bend.—(1) No ordinance. (2) Seven. (3) No reply. (4) Five moving picture shows in buildings occupied for living purposes. (5) Inspected weekly by chief of police. (6) "We have had fires, but no loss of life."

Terre Haute.—(1) No ordinance. (2) Six. (3) One film exchange. (4) Three moving picture shows located in buildings occupied for living purposes. (5) Inspected occasionally by building inspector and city electrician. (6) One minor fire. "No loss of life or personal injury."

IOWA.

Burlington.—(1) Regulated by ordinance. (2) Threc. (3) No film exchange. (4) One moving picture show located in building occupied for living purposes. (5) Inspected by chief of fire department at his discretion. (6) No loss of life from fire.

Cedar Rapids.—(1) National Electrical Code in force. (2) Four. (3) One film exchange. (4) One moving picture show in building occupied for living purposes. (5) Inspected once a year by city electrician. (6) No fire resulting in loss of life.

Davenport.—(1) No ordinance. (2) No moving picture shows.

Des Moines.—(1) No ordinance. (2) Five. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) "Inspected frequently by fire chief to see that ordinances as to aisles, exits and escapes are observed." (6) No loss of life from fire.

Dubuque.—(1) No ordinance. (2) Five. (3) No reply. (4) Three moving picture shows in buildings occupied for living purposes. (5) Inspected monthly by mayor and fire chief. (6) No loss of life from fire.

Sioux City.—(1) Moving picture shows not controlled by municipality. (2) Four. (3) (4) (5) No reply. (6) No loss of life from fire.

KANSAS.

Kansas City.—(1) No ordinance. (2) Five. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected weekly by fire warden. (6) No loss of life from fire.

Topeka.—(1) No ordinance. (2) Four. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Not inspected. (6) No loss of life from fire.

MASSACHUSETTS.

Boston.—(1) Regulated by state law. (2) Twenty-six. (3) Four film exchanges. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected monthly by building and wire departments. (6) No loss of life from fire.

Brockton.—(1) Regulated by state law. (2) Two. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected by district police. (6) No loss of life from fire.

Cambridge.—(1) Regulated by state law. (2) Two. (3)

No reply. (4) No moving picture show in building occupied for living purposes. (5) Inspected regularly by state inspectors. (6) No loss of life from fire.

Fall River.—(1) Regulated by state law. (2) Nine. (3) No film exchange. (4) Three moving picture shows in buildings occupied for living purposes. (5) Inspected frequently by state inspectors. (6) No loss of life from fire.

Fitchburg.—(1) Regulated by state law. (2) Two. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected by state police. (6) No loss of life from fire.

Gloucester.—(1) Regulated by state law. (2) Two. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected by state inspector. (6) No loss of life from fire.

Haverhill.—(1) Regulated by state law. (2) Four. (3) No film exchange. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected weekly by state and local inspectors. (6) No loss of life from fire.

Holyoke.—(1) Regulated by state law. (2) Five. (3) No film exchange. (4) Five moving picture shows located in buildings occupied for living purposes. (5) Inspected by state police. (6) No loss of life from fire.

Lowell.—(1) Regulated by state law. (2) Nine. (3) No film exchange. (4) One moving picture show in building occupied for living purposes. (5) Inspected by state police. (6) One fire; no loss of life.

Malden.—(1) Regulated by state law. (2) Three. (3) No film exchange. (4) No moving picture shows in buildings occupied for living purposes. (5) Inspected by state police. (6) No loss of life from fire.

New Bedford.—(1) Regulated by state law. (2) Eight. (3) No reply. (4) No moving picture show in building occupied for living purposes. (5) Inspected by state police. (6) No loss of life from fire.

North Adams.—(1) Regulated by state law. (2) Three. (3) No film exchange. (4) Two moving picture shows are in buildings annexed to hotels; one is in a brick block with tenements. (5) Inspected often by state police. (6) No loss of life from fire.

Pittsfield.—(1) Regulated by state law. (2) Four. (3) No film exchange. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected five times a year by state inspector. (6) No fire has resulted in loss of life.

Salem.—(1) Regulated by state law. (2) One. (3) No film exchange. (4) Building not occupied for living purposes. (5) Inspected by state inspector and city electrician. (6) No loss of life from fire.

Somerville.—(1) Regulated by state law. (2) Three. (3) No film exchange. (4) One moving picture show located in building occupied for living purposes. (5) Inspected by state police and local official. (6) No loss of life from fire.

Springfield.—(1) Regulated by state law. (2) Six. (3) No reply. (4) One moving picture show in building occupied for living purposes. (5) Inspected by state police. (6) No loss of life from fire.

Taunton.—(1) Regulated by state law. (2) Three. (3) No reply. (4) No moving picture show in building occupied for living purposes. (5) Inspected by state police. (6) No loss of life from fire.

KENTUCKY.

Covington.—(1) Ordinance being drafted. (2) Six. (3) No film exchange. (4) One moving picture show in a building occupied for living purposes. (5) Inspected by chief of fire department. (6) No loss of life from fire.

Lexington.—(1) No ordinance. (2) Three. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected by fire chief at his pleasure. (6) No loss of life from fire.

LOUISIANA.

New Orleans.—(1) Ordinance passed July 30, 1907. (2) Forty-two. (3) Two film exchanges. (4) No moving picture show in building occupied for living purposes. (5) Inspected every ten days by city electrician. (6) "No lives have been lost in moving picture theaters."

MAINE.

Portland.—(1) No ordinance. (2) Three. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected weekly by inspector of buildings. (6) No loss of life from fire.

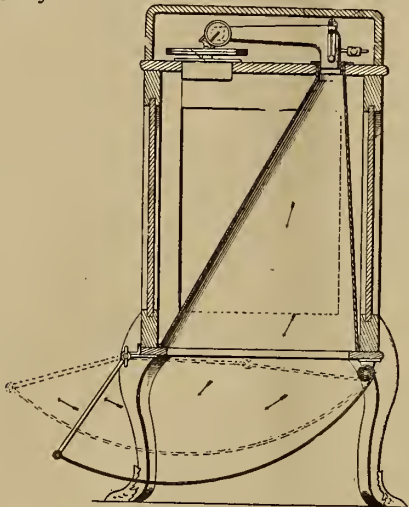
(To be continued.)

New Amusement Patents

By Austin Sherrill

It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

Reissue 12,963. Combined Stand and Horn for Talking Machines. By placing the major part of the horn upon the inside of the stand, the amplification of sound is secured with a compact and not unsightly instrument. Henry C. Miller, Waterford, New York, assignor to Victor Talking Machine Company, Camden, New Jersey.



Reissue 12,963.

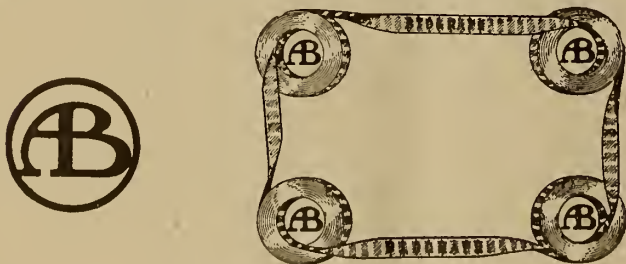
923,958. Coin Controlled Vending Machine. Rudolph F. Emmerich, Brooklyn, New York.

924,155. Merry Go Round. In this device, large horizontal arms revolve in a horizontal plane, and small Ferris wheels are supported at the end of each arm. Benjamin F. Fitch, Chicago, Illinois.

924,182. Automobile Scenic Railway. A track is provided upon which the automobile travels, and a slot in the track serves by the engagement of a guiding member to direct the car in its travel over the track. Asa G. Neville, Wellsburg, West Virginia.

924,252. Coin Operated Vending Machine. Charles M. Linde, Chicago, Illinois, assignor to Hilo Gum Company, of same place.

924,632. Amusement Device. A moving platform for securing illusory effects. Neilson Burgess, Highlands, New Jersey.



Trade Marks 35,202 and 35,203.

924,851. Coin-Controlled Device. A device for polishing shoes, controlled by deposit of a coin. Walter H. Steiger, Elmira, New York, assignor to Union Shoe Polishing Company, of same place.

924,928. Coin Controlled Vending Machine. Henry Pein, Jersey City, New Jersey, assignor to Aerating Machine Company, of New York, New York.

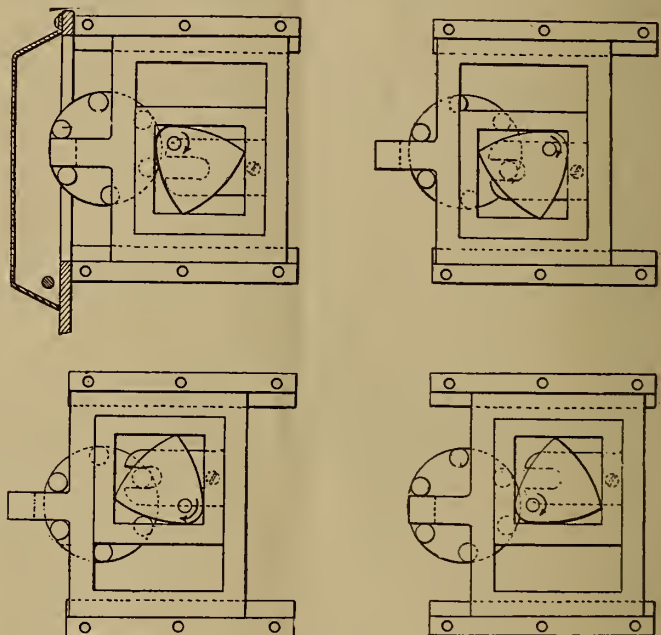
925,159. Moving Picture Machine. A sprocket wheel for driving the film is used, and in connection with it a novel cam mechanism for driving the sprocket wheel intermittently. The

driving mechanism is not unlike the old type of Selig Polyscope movement, but in the new type of machine the film is engaged by the sprocket only. James A. Crosby, Chicago, Illinois, assignor to Selig Polyscope Company, of same place.

925,326. Lens Shield. This invention provides for placing a shield between the condenser and the arc. George J. Gilmore, Chicago, Illinois.

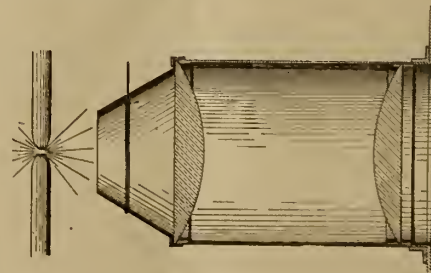
925,402. Merry Go Round. Ezekiel T. Vangezell, Camden, New Jersey.

925,430. Automatic Multiple Record Phonograph. James I. Gemmill, Cleveland, Ohio.



925,159.

925,697. Moving Picture Camera. In order that the perforations in the edge of the film may have accurate register with the pictures upon the film, Mr. Hamacek provides a camera combined with a film perforating device so constructed that the two sets of four holes for each of the pictures is punched into the film at the same time that the exposure is made. Adolph F. Hamacek, Chicago, Illinois, assignor of one-half to D. B. Baker, of same place.



925,326.

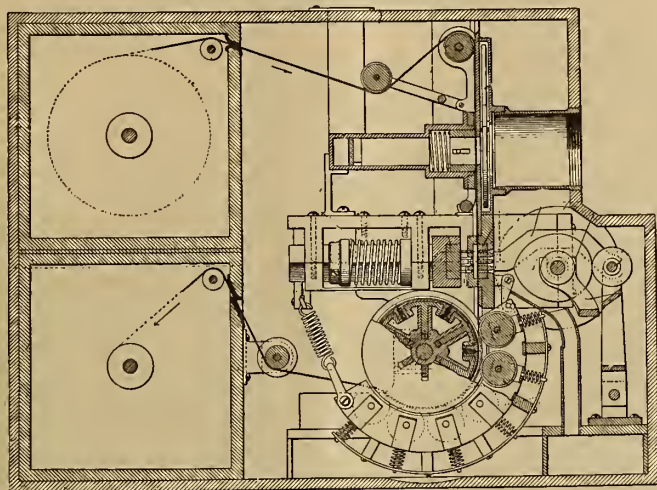
towers with means for aerial flight between. August Feiler, Pforzheim, Germany.

925,818. Pleasure Railway. A pleasure railway having two independent vehicles traveling on parallel tracks; power means

925,764. Aerial Flight Chute. An amusement device of two

for driving the vehicles, and manual means whereby the power means may be assisted, to drive the vehicles at greater speeds. William F. Mangels, New York, New York.

925,840. Aquatic Merry Go Round. Henry E. Riehl, New York, New York.

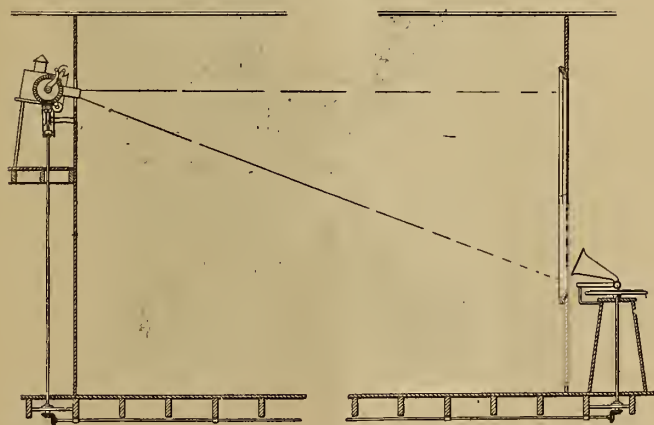


925,697.

925,933. Talking Picture Apparatus. Many means have been devised to keep the motion picture machine and the phonograph in unison. Mr. Meredith proposes to keep them together by means of a shaft under the floor from front to rear of the theater, the phonograph behind the screen being geared to the shaft, and also the projecting machine in the operating room at the back of the theater. James G. Meredith, Lynchburg, West Virginia.

Trade Marks 35,202 and 35,203. The American Mutoscope and Biograph Company has published for registration its two well known trade marks.

926,939. Automatic Slide Device. An automatic picture slide exhibiting device has a rotary carrier journaled on a vertical axis and having radial guides for the picture slides. A reciprocating carriage moves the slides successively out of the radial guides and into position for projection by the lens, then again back into the radial guides of the rotary carrier. The carrier then turns to bring the next slide into position to be carried out by the reciprocating carrier for projection. With two lanterns and a dissolving shutter, the requirements for song slide projection are met. George M. Guarrant, Danville, Virginia.

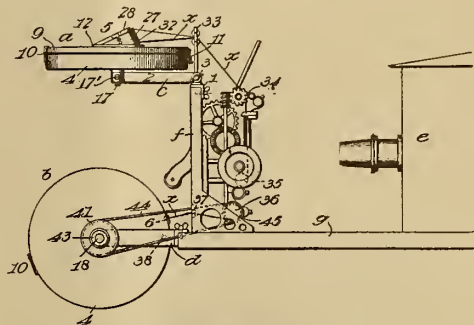


925,933.

926,940 Talking Picture Apparatus. In order that the picture machine and the phonograph may keep in unison, Mr. Hammett attaches to the picture projecting machine an electric generator and to the phonograph an electric motor connecting the generator and the motor together by suitable wiring. Generators and motors of well known types are adapted to keep in synchronism, and such a generator and

motor are used here. It is manifest that the speeds of the picture projecting machine and of the phonograph will continue indefinitely in a predetermined ratio. In addition, means is provided for establishing the ratio at any desired value. George Hammett, Butte, Montana.

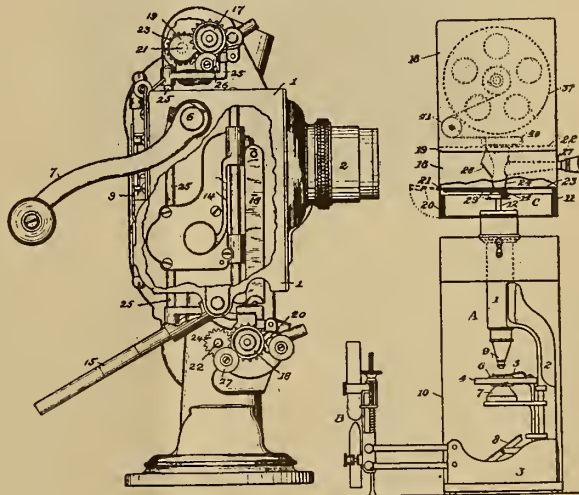
926,970. Combined Camera. This apparatus is particularly designed for microscopic subjects to be photographed by the moving picture camera and subsequently projected. The principal improvements over previous machines are in the details of film cases and a novel intermittent device for the film. Robert L. Watkins and Robert Head, New York, New York.



928,443.

Reissue 12,985. Cylinder-Roller-Film-Steadier for Moving Picture Machines. This is a reissue of patent 917,727, April 6, 1909. A friction roller engages the film and is held yieldingly against the film between the upper feed loop and the film gate. John L. Hammond, Macon, Missouri, assignor of one-half to John W. Patton, of same place.

927,875. Kinetoscope. The principal distinction between the machine described in this patent and machines previously known to the public lies in the arrangement of shutter and feeding and framing devices. The shutter has a fixed relation to the film window while the feeding devices are mounted upon a carriage movable for purposes of framing. Alvah C. Roebuck, Chicago, Illinois.



927,875.

926,970.

928,443. Kinetoscope. The end desired in this improved kinetoscope is the avoidance of rewinding the film between successive exhibitions. To attain this end, a take up reel and magazine are so designed that the film is taken up and reeled as it comes from the motion head, the film being so reeled and held that the magazine complete may be placed in the feeding position and the film fed to the motion head from the center of the reel. Charles B. Gillespie, Ridgeville Corners, Ohio.

928,804. Safety-Shutter. In a projecting machine, a shutter in two sections is provided, the two sections being pivoted in position to fall and swing together by gravity. A latch holds the shutters up, and upon release the light is shut from the film.

Of Interest to the Trade

By L. F. Cook

The Man from Onalaska

We found him fondly puffing at an old and disreputable pipe—some old and direputable things are loved—seated among innumerable photographs of celebrities, both footlight and otherwise. It should be known that the walls of the private office of the president of the Theater Film Service Company are covered with just such photographs, and they are well worth seeing, too.

It would seem that this man really grew up with the film business, as he was in the camera and optical



Fred C. Aiken.
President Theater Film Service Company.

business before entering his present field. He was born in 1872, at Onalaska, Wis. As early as 1897 he and his brother-in-law started a factory to manufacture small cameras. This was a mail order proposition, and gave him his first chance to make good. Right then and there he got the habit of making good, and the habit has clung to him ever since. The first year, sales amounting to \$60,000 were developed. This was only a starter and inside of two years the factory was employing 150 hands and working night and day.

The people of La Crosse, Wis., where this factory was located, were very proud of him, and when the people of Onalaska, his native town, offered to subscribe \$5,000 if he would move his factory to the latter town, there was a howl raised that must have been heard in Chicago. For about that time he made contracts with three big Chicago mail order houses, and they all started in the merry war on the "Kodak trust." A little later the moving picture field began to show signs of great activity, and being considerable of a pioneer he came to Chicago to enter that business. In 1903 he and a former customer, Mr. Roebuck, formed the Amusement

Supply Company, incorporated in the state of Illinois for \$10,000. It is saying lots for a man, that he went into business with a former customer.

The object of the Amusement Supply Company was to furnish projecting machines and supplies to traveling shows. Again the habit of success cropped up and when the film exchange came into existence, a film renting department was added to the machine business. This pestiferous habit of success kept growing stronger, and soon the renting business became too large to handle as a department. The Theater Film Service Company was formed to take over the film rental business in January, 1907. This company was also incorporated in Illinois for \$12,000, and S. S. Hutchinson became a partner in the business. On December 16, 1907, this man from Onalaska was elected vice president of the Film Service Association, being elected to that office when the association was first organized. He was the only officer of this organization west of Pittsburg, and this condition threw all of the western affairs on his shoulders, and he needed the full strength of that habit, to make good in all three lines. However the habit still stuck, and the association appreciated the work he did for it, as is evidenced by the magnificent loving cup presented to him at the last meeting.

In the meantime the Theater Film Service Company kept on the even tenor of its way, until the Motion Picture Patents Company became a factor in the film business. Then, on receiving a license, it began to buy four-



The Loving Cup Presented to Him.

teen reels a week. Always believing that the regulations of the Patent Company were in the best interests of the industry as a whole, the business was conducted along those lines. The wisdom of this move was soon appreciated by the exhibitors and a larger number of customers was soon secured. In March of this year the buying was increased to eighteen reels of licensed film

a week. It was shortly shown that this was not going to be enough and soon the Theater Film Service Company was buying the entire output of the licensed film manufacturers.

This Onalaskan is a man of broad ideas and has the courage of his convictions. His idea in buying all licensed film, is to protect his customers. For example, if he has a customer who has strong licensed competition, the large purchases of his film enable him to give his customer a service of subjects that in the large majority of cases the competitor is unable to get. Also of feature films of great popular interest he buys more than one copy. To illustrate, he bought five copies of the Crown Point Auto Races.

Finally the habit got too strong and business in both the Amusement Supply and the film exchange got so large that changes had to be made, so on June 11, 1909, he bought out his partners in the Theater Film Service Company and sold out his interests in the Amusement Supply Company; and in the future will devote all his time and energies to the former concern. Now watch that habit.

Today the Theater Film Service is buying every licensed reel and doubling up on the product of two manufacturers, and will continue to do so. It will still be located in the Chemical building, 85 Dearborn street, Chicago, which, by the way, has been his business home since he came to Chicago. The policies of this firm have gathered around it one of the most satisfied group of customers imaginable.

The new company was re-incorporated in Illinois for \$12,000 and on Aug. 17 the first meeting of stockholders and election of officers was held. The man from Onalaska is president and treasurer, L. L. Aiken vice president and W. R. Scates secretary.

This president's hobby is automobiling and they do say that if he wanted to quit the film business he would make a corking good automobile salesman.

And all this came from Onalaska, Wis.

Oh, yes—his name is Fred C. Aiken—some pipe smoker.

Exclusive Service

Exhibitors seem to be awakening to the real merit of the service being given by the Exclusive people; they say, to a far greater degree than they had expected would be the case at the outset. The Exclusive Film Company's plan of service is new in many ways, and it only recently started to take on customers.

Moving picture films which depict the right kind and highest grade of subjects at a rental rate which is fair, is certainly what the exhibitor and public have long been waiting for. Many exchanges have, in the past, in flowery rhetoric, essayed to beguile the one-time unsuspecting theater manager into taking and paying a good price for what in reality was nothing more than a lot of "junk," only to find that after a short time such tactics failed to win out. The manager was not long in learning conditions and as a result promptly discontinued using such service.

The days of "bunk" and misrepresentation, however, have long since passed, as now Mr. Theater Manager knows as much if not more than the man from whom he gets his films; and as a result all fair-minded exhibitors (and there are a lot of them) are welcoming to the field men like those interested in the exclusive—all men who have achieved success in other lines and

who are entering the picture business because they think it has a future and that correct and fair business methods, if applied to it, cannot fail to meet with the approval and support of the better element of those gentlemen who depend upon exchanges for their supply of film.

National Waterproof Sayings

Says the National Waterproof Film Company:

Every garden has its weeds, but the most noxious one that ever grew thrives among the blossoms of the film exchange.

It is the deep rooted idea that after a film has been once run the subject is old and the renting value less. Pull this weed up and throw it away. A film kept in the condition of a "first run" is worth as much for many runs and here's the reason:

No manufacturer of motion picture films prints more than 100 copies of any subject (the average is much less). Therefore but 100 theaters out of about 10,000 can have a first run of it no matter how much they desire it or have the money with which to pay for it. If these 100 copies are shown in the different houses every day it will take over three months before the last of the theaters can get them.

No one can claim a subject, kept in first-class condition, has lost exhibiting value until it has been once around, and many subjects will bear several repeats.

We recognize that while there are 10,000 theaters several may be located in one town and that a film shown by one of them is sometimes shunned by the others. Well, even so, and calculating an average of five theaters in a place there are still 2,000 places to supply and only 100 copies to do it with. On this basis and with daily changes of program each film must be run nearly three weeks (20 times) before every place has seen it. The down grade of your rental which starts after the first run is therefore not because of the age of the subject, but for the reason that you have failed to keep up the condition of the film. You have allowed its value to depreciate because of gathered scratches, dirt and rain which you were too careless to clean away.

Of course before you could clean it (easily and thoroughly) you had to have it waterproofed by us and having overlooked this safeguard when the film was new the other neglects followed as a matter of habit.

Government Adopts Hallberg Economizer

The United States government is now installing complete moving picture and stereopticon outfits for the benefit and amusement of officers and soldiers. The equipment selected is naturally of the highest class and with the latest improvements which can be obtained. The Hallberg Economizer has been installed for the control of the moving picture and stereopticon lamps; and one installation in particular which may be mentioned is at Fort Slocum, New York, where a combination dissolving stereopticon and moving picture machine is used on 220 volts alternating current.

The Economizer is made to operate two 30 ampere lamps for the dissolver. When the lower lamp is shifted opposite the moving picture lens by throwing a switch, the Economizer delivers 60 amperes to the lower lamp, as is required for this high class of moving picture work.

The Hallberg double lamp Economizer is just the thing for the modern theater as it enables the manager to operate a complete dissolving outfit in combination with moving picture machine, with only one Economizer at high efficiency and low first cost.

Lubin to Manufacture Only

Siegmund Lubin, the motion picture machine and film manufacturer of Philadelphia, retired from the show business and is going out of the renting business. He will devote his entire attention to the manufacture of machines and films.

The Efficiency of the Standard

All licensed film exchanges draw their film from the same source, and a film service from one exchange is very apt to be similar to one from any other licensed exchange in the matter of subjects at least. Yet in spite of this similarity there are some film services that are of a vastly superior grade.

Joseph Hopp, president and general manager of the

with its clearly defined duties, and a responsible head, who is held strictly to account for everything that happens in his or her department. When the ordinary routine is disturbed and emergencies arise department heads have the authority and are supposed to decide for themselves what course to pursue.

The ideal film exchange must make shipments on time, and to accomplish this the various orders are routed



Miss Addie Atchley.



Miss Bessie Fogel.



Miss Agnes Sandberg.



Miss Myrtle Bunce.



Miss Deborah Finnen.

Standard Film Exchange, realized this, and being determined to give his customers one of these higher grade services, set out to find the causes of such a service. His knowledge of the film business and his investigations led him to the conclusion that systematic and thoughtful handling of his films and business is all that is necessary.

As a systematic exchange the Standard is certainly

through the Standard almost as trains are run, and the films and supplies for each exhibitor arrive in the shipping room on time. All of this has its visible results in the service the exhibitor receives. His film is on time, the subjects are those that were looked for that day, whatever there are of supplies are as ordered and in good condition, and the customer feels assured that tomorrow's show and supplies will arrive in the same ex-



Miss Margret Cruse.



Mr. C. W. Fistler.



Mr. Lee Mitchell.



Mr. Edgar Hopp.



Mr. Frank Stubbs.



Mr. Carl Harthill.



Mr. J. Murphie.



Miss Stella Kernyowski.

a shining example. All employees are imbued with the spirit of co-operation and of system. The routine of exchange work necessary to get out shipments in a satisfactory manner has been carefully worked out, emergencies prepared for, and results are showing the soundness of these methods.

Different departments have been established, each

cellent condition, which takes a lot of worry from his mind.

At the head of this system is Mr. Hopp, president of the company. His work, too, is systematized to a degree unusual in a film exchange. After putting a person at the head of each department, he leaves them alone and lets them make good after telling them the motto

of the house, "Never make a promise you can't keep. Keep every promise you do make." While Mr. Hopp's personality pervades the whole institution he believes that any house that will accept and execute the above motto faithfully, is bound to succeed, and is constantly telling his employees this same thing.

Mr. Hopp's personal work consists of study. His guiding principle is that all licensed exchanges get their film from the same source, and that the only successful service is that which fills the individual requirements of each exhibitor. This is what he considers his personal work and is constantly studying and advising his customers as to what he believes is best for his trade. How well he has succeeded is shown by the growth of the Standard.

The photographs on page 96 are some of his employees, to which may be added, Chas. C. Pyle, traveling representative; Harry Rosenthal, city salesman; Belmont Lewis, clerk in banner department, and Rose May, file clerk.

An unusual feature of the Standard is the banner department. This work is under the charge of C. W. Fistler, an artist of talent. In fact, Mr. Hopp speaks lovingly of an oil painting by this artist that adorns his dining room at home. Mr. Fistler gets out banners for every reel of film and these banners are sent with each shipment.

They are beautifully painted on painters' cloth, strongly bound with half round sticks. In size they are three feet by six feet and so arranged as to hang in the lobby to attract the attention of the passing throng.

New Manager for Patents Company

It is reported that Dwight McDonald has resigned as manager of the Motion Picture Patents Company, taking effect September 1, and that a successor has been appointed in the person of Mr. Kupperman.

A New Film Exchange

H. S. Lessor of San Francisco has been in Chicago and New York this month, arranging for film for his new exchange in San Francisco.

The new exchange will be known as the Golden Gate Film Exchange, H. S. Lesser & Son, proprietors.

B. F. Craycroft, formerly of the Crescent Amusement Supply Company, will be manager of this new company. Spacious quarters have been secured and will be renovated preparatory to being occupied by the new exchange. The temporary address of Mr. Craycroft is Grand Central Hotel, San Francisco. Arrangements have already been made for twelve reels of independent film per week.

Yerkes Sound Effects

Every exhibitor knows how greatly sound effects add to the interest of a picture show. The difficulty is to secure the apparatus for making the imitations of natural sounds, and to secure help which is capable of handling it. Yerkes and Company, whose address may be found in our advertising pages, has placed upon the market a very complete line of mechanical sound-effect apparatus, which can be operated by anyone. These effects include everything that will ever be needed in reproducing in sound the various actions that are shown in the moving picture films of today.

No exhibitor who has ever witnessed the delight of

an audience when clever and well-timed sound effects are introduced will ever ruin a picture show without them. They lift the "silent" drama out of the pantomime class and give it the value of a staged play. A number of exhibitors have been able to raise their admission price after installing sound effects, and still fill the house.

All exhibitors should have the Yerkes catalogue, which the company will send on receipt of a request mentioning THE NICKELODEON.

A Busy South Dakota Theater

The Olympia Theater, at Mitchell, South Dakota, is claimed to be the best theater in that state, having a larger business than any two ten-cent houses in the state.



Olympia Theater. Mitchell, South Dakota.

The theater is under the management of C. D. Adams of the Standard Amusement Company, which concern furnishes all supplies, etc. A special feature of the Olympia's show is the lecturing of all pictures shown.

A Novel Show

Fred H. McMillan has put together a show that is an entire novelty to many picture illustrators. The show consists of Cherokee Blanch and two other genuine Indians. Cherokee Blanch does her shooting act; Chief Black Wolf and Young Deer, the latter a Carlisle graduate, have acts that depict Indian life as it really is. Added to this are 2,000 feet of pictures of Indian and western life, which are changed daily.

Mr. McMillan says that the moving picture managers are taking hold of this attraction better than he had anticipated and he is busily engaged in making a very extensive circuit for his show.

Those who have seen this act say that it is excellent and refined in every way.

Unique Changes

The approach of the busy fall season always causes a great activity among the film exchanges. The coming season will undoubtedly be the most prosperous this industry has ever had, and it is right in line with this activity that J. B. Clinton, formerly trustee of the Unique Film and Construction Company, has made several changes in that institution. Mr. Clinton has bought all the stock of the Unique and consolidated that firm with the Columbia Film Service, which was formally managed by A. F. Powers, who will devote all of his time in the

future to his other business, the Chicago Pipe Organ Company.

The consolidated concern will still be known as the Unique Film and Construction Company and has recently opened up two branch houses, one at Omaha, Neb., and the other at New Orleans, La.

The New Orleans branch, located at 435 Carondelet street, will be managed by T. H. Cross, and C. M. Simmons will manage the Omaha branch which is located at 1318 Farnum street. The home office will continue to be located at 59 Dearborn street, Chicago.

Film Duties Decided by Local Appraiser

A dispute between various importers of moving picture films which has been dragging along for some time was disposed of when New York appraisal sub-board No. 3 handed down a decision holding that films brought to this country from Paris, Milan, Genoa and Turin must stand duty on the basis of the higher values imposed by the local appraiser at the time of importation.

A New Brayton Scheme

The latest scheme for increasing the receipts of the theater box office which has come to our notice is the "young ladies' popularity contest." The Brayton Manufacturing Company of Chicago is the originator of the novel idea. This as well as the company's baby voting contest is meeting with great success.

This company should be highly commended for its money making schemes, which are furnished without cost to any theater manager who will write for them.

A Pure Food Picture Show

The National Pure Food Exposition to be held in San Jose, Cal., in September will offer many unique features. Many of the exhibits to be presented will be entirely new and novel and never yet displayed to the public.

A moving picture scene will be given, showing the workmen busily engaged in turning out the products on exhibition at the exposition. The preparation of the food in its first stages and on up to the time it leaves the factory will be faithfully portrayed by the moving films.

Some of the pictures will show the process through which the grain passes from the time it enters the factory until it is carted away in package form.

The instruction derived by this illustrated method will prove one of the treats of the big show.

Great Northern Using Non-Inflammable Film

The Great Northern Film Company announces that it is using non-inflammable film for its entire output. The Great Northern Film Company is an independent film manufacturer. The Eastman Kodak Company, which manufactures non-inflammable film, states positively that it is furnishing this product only to licensed producers.

THE NICKELODEON is indebted to the Excello Arc Lamp Company, whose address will be found in the advertising pages, for the material and illustrations used in the article on "Exterior Lighting of Picture Theaters," by R. F. Pierce, which appear on another page of this number. Interested exhibitors will do well to write the Excello company for further information and prices.

Among the Picture Theaters

NEW INCORPORATIONS.

DOVER, DEL.—The Moving Picture Theater Company of America has been incorporated with a capital stock of \$250,000 for the purpose of owning and operating amusement halls and movings picture machinery. The incorporators are of New York City.

WILMINGTON, DEL.—The National Moving Picture Theater Company has been incorporated with a capital stock of \$250,000 by J. M. Devere, Bernardsville, N. J., W. Esny and E. J. Sweeney of New York.

NEW YORK, N. Y.—The Rothschild Amusement Company has been incorporated with a capital stock of \$5,000 by Ben W. Rothschild, Tallenville, New York, and Maurice Schlusel.

PALESTINE, TEX.—The Palestine Airdome Company has been incorporated with a capital stock of \$2,000 by C. S. Britton, W. G. Jameson and Tim O'Connell.

EAU CLAIRE, WIS.—The Orpheum Theater Company has been incorporated with a capital stock of \$10,000 by Albert Nelson, L. P. Dowling and Walter Bonell.

INDUSTRIAL ITEMS.

CINCINNATI, OHIO.—The United States Film Manufacturing Company has been incorporated with a capital stock of \$25,000. It is the purpose of the company to manufacture moving picture films, using American subjects. The first film to be produced is entitled The Life of the Red Man. The company will also produce picture stories.

NEW YORK, N. Y.—The Automatic Picture Machine Company has been incorporated with a capital stock of \$50,000. The incorporators are, John L. Phillips, Samuel H. Well, Joseph Well, 318 Produce Exchange, New York, N. Y.

SYRACUSE, N. Y.—Articles of incorporation have been filed by the Mullin Film Service of the West with a capital stock of \$5,000. The company will manufacture, sell and lease pictures

and the directors are as follows: Joseph I. Schmitzer, J. Theodore Ek and Genevieve M. Allard of this city.

PORTLAND, ORE.—The Edison Display Company, recently incorporated with a capital stock of \$100,000, has been organized by electing the following officers: President, S. Morton Cohn; vice president and general manager, Melvin G. Winstock; treasurer, A. L. Levy; secretary, Thomas J. Johnston; directors, the above officers and George Kleine. Owing to the rivalry between the Edison Display Company and the Morton Film Exchange which caused frequent duplications of films, the two have been combined under the above name, which will later be changed to the Edison-Morton Display Company. H. C. Stevens will be manager of the Portland office and W. J. Morgan of the Seattle office.

MILWAUKEE, WIS.—The International Theater Film Association has been incorporated with a capital stock of \$15,000 by J. P. Olinger, Frank H. Grabhorn, W. G. Truettner and others.

NEW THEATERS.

PHOENIX, ARIZ.—The Empire, a new vaudeville and motion picture theater, has been opened in this city, under Manager Echlin.

MESA, ARIZ.—Frank Vance will conduct a moving picture theater in the Vance auditorium.

BIRMINGHAM, ALA.—A new theater has been opened at 1923 Third Avenue, which will be devoted to pictures exclusively.

HUNTSVILLE, ALA.—The Edisonia Theater has been leased by Ernest Petrie who will open it as a moving picture house.

NEW LONDON, CONN.—The New Orpheum, a moving picture theater, has been opened in this city.

SAN FRANCISCO, CAL.—Frank B. Ross will conduct a moving picture at 2692 Mission street.

SANTA CLARA, CAL.—George Bowman is preparing to open a moving picture theater on Franklin street, between LaFayette and Washington.

SUNSET, CAL.—A moving picture and vaudeville house is being erected on Ninth avenue by A. T. Malmel.

LOS ANGELES, CAL.—Morgan and Walls are preparing plans for a moving picture theater to be erected at San Pedro.

POCATELLO, IDAHO.—The Olympic picture theater has been opened by Fred McCracken.

JACKSONVILLE, FLA.—The Dixieland, a new vaudeville theater, was recently open in this city, under the management of M. E. Whelan, formerly connected with the Duval Theater.

OREGON, ILL.—A new vaudeville and moving picture theater has been opened on North Fourth street by Harry L. Emerson.

EDINBURG, ILL.—S. S. Dewith has opened a new moving picture theater in this place.

EDINBURG, ILL.—Emery Helms and Will Wanack will open the Colonial Theater here.

ATLANTA, ILL.—C. A. Jordan will conduct a moving picture theater in Atlanta.

GENEVA, ILL.—Philip Martin will open a moving picture theater in the Fargo building early in September.

MACOMB, ILL.—The Varsity Theater will be opened on North Randolph street, by J. D. Bloom.

PRAIRIE CITY, ILL.—A new moving picture theater has been opened by Guy Arter and Claude Raymer.

CHICAGO, ILL.—A new vaudeville theater will be built at the corner of Cottage Grove avenue and Sixty-third street, at a cost of \$100,000, with a seating capacity of 1,400.

LARAMIE, ILL.—The Orpheum, a new picture theater, has been opened in the M. A. Law building.

BUDA, ILL.—The Bijou theater has been opened in the Stutzman building.

INDUSTRY, ILL.—A moving picture theater has been opened in this place.

MARSEILLES, ILL.—A moving picture theater has been opened in the Powers building.

CHARLESTON, ILL.—Messrs. Richter and Katz are making arrangements to open a motion picture theater here.

SAYBROOK, ILL.—J. C. Plaskett has opened a moving picture theater here.

LA PORTE CITY, IOWA.—C. V. Christopher has opened the Electric theater in this place.

WELLSBURG, IA.—Trelore Watt, of Hampton, will open a moving picture theater here.

LA GRANGE, IND.—Frank Burke of Wakarusa, is making arrangements to open a new moving picture theater here.

LA PORTE, IND.—Henry Scott and Guy Benethum will conduct a moving picture theater in this place.

ELWOOD, IND.—The old Crystal theater has been entirely remodeled and has been opened as the Lyric, a moving picture house, by Hugh Mosiman, owner and manager.

CAYUGA, IND.—Lewis Hays, of Rockville, has opened a moving picture theater here.

WINFIELD, KANS.—Frank Garrity has opened a new picture theater at 809 Main street.

BALTIMORE, MD.—A moving picture theater has been opened at 1204 West Baltimore street by Mary P. Kelly.

BALTIMORE, MD.—The Victoria, a new vaudeville theater has been opened in this city, under the management of Messrs. Pearce and Scheck.

BALTIMORE, MD.—James W. Bowers will open a moving picture theater at 932 West Baltimore street.

WOODLAND, ME.—Alvah S. Boadway and Ralph C. Jack will conduct a moving picture theater in this place.

ATTLEBORO, MASS.—The Columbia Amusement Company will erect a moving picture theater in this city.

SPENCER, MASS.—The Park theater, a new moving picture and vaudeville house, will be erected on Mechanic street.

BOSTON, MASS.—A new moving picture theater will be opened at 340 Washington street by Gustav A. Bluhm and Leland Stanford Ramsdell of Chicago.

MASON, MICH.—W. H. Dodge of Eaton Rapids has opened a moving picture theater on Maple street.

BYRON, MICH.—Louis Campbell is making arrangements to open a moving picture theater here.

ESCANABA, MICH.—The Lincoln, the new moving picture theater, was recently opened in this place, under the management of Joseph Dufresne.

LITTLE FALLS, MINN.—The Milo moving picture theater was recently opened in this city.

LITTLE FALLS, MINN.—C. L. Nelson of Anoka has leased the Germania opera house and will conduct a picture theater here.

PLAINVIEW, MINN.—Gardner Colby will open a picture theater here.

EXCELSIOR SPINGS, Mo.—W. H. Kilpatrick and Earl Garrett of the Crescent Theater Company, Kansas City, Mo., have opened a moving picture theater in the Prather building.

DEER RIVER, MINN.—A new moving picture theater will be opened in this place by W. A. Ryan of West Branch.

ST. LOUIS, Mo.—Eugene and Harry Freund will erect a moving picture theater at 1819 Lynch street. This is one of a chain of five and ten cent moving picture theaters the Friends are building throughout the city. They have already built three and will construct about ten in all at an average cost of \$10,000 each.

JEFFERSON CITY, Mo.—A. E. Longnecker has opened a moving picture theater in this place.

GALT, Mo.—The Crystal, a new moving picture theater, will be opened under the management of I. Guyman about the first of September.

HAMILTON, MONT.—The Family Theater, a vaudeville house, will be opened on Second street by F. H. Drinkenberg.

NEW ORLEANS, LA.—Mrs. Wallis will conduct a moving picture theater at Canal and Gayoso streets.

MADISON, NEBR.—The Lyric, a new moving picture theater will be opened in this place about November 1 by Cal Haskins.

FLEMINGTON, N. J.—A new moving picture theater has recently been opened in this place by the Iorio Brothers.

LAKOTA, N. D.—The Standard Electric Company will conduct the Family theater as a moving picture house.

GRAND FORKS, N. D.—The Grand Family theater has been opened as a high class vaudeville and moving picture house.

DAYTON, O.—Thaddeus Wheeler will conduct a picture theater on West Third street.

MASON, O.—A moving picture theater has been opened by J. R. Vandyke and Earl Guttry.

CINCINNATI, O.—Charles Marqua has been granted a permit to erect a moving picture theater on Gilbert avenue near Hewitt, at a cost of \$4,000.

WALNUT HILLS, O.—Charles Marqua has secured a permit to erect a moving picture theater on Gilbert avenue.

NIAGARA FALLS, N. Y.—Joseph Dolenski and Stefan Dyminski are erecting a moving picture theater on Thirteenth street, between East Falls and Niagara streets, which will be ready for occupancy about September 1.

BUFFALO, N. Y.—Kent M. Austin will erect a moving picture theater at 312 Connecticut street and one will also be erected at 535 Main street by the Francis Hendel estate.

BUFFALO, N. Y.—A picture theater will be installed at 264 East Genesee street.

BUFFALO, N. Y.—Charles Halsinger has been granted a permit to construct a picture theater at 1439 Genesee street.

BUFFALO, N. Y.—A new moving picture theater will be erected at 311 Connecticut street by Kent M. Austin.

MCALISTER, OKLA.—Sam O. Small will erect a moving picture theater in this city, which will be ready for occupancy about October.

GERMANTOWN, PA.—Dr. Walter C. Stempffig will erect a large vaudeville and picture theater in this city at a cost of \$50,000. It will have a seating capacity of 1485 and will be completed in October.

PHILADELPHIA, PA.—A moving picture theater, is being erected at Thirteenth street and Germantown avenue by the Colonial Amusement Company.

PHILADELPHIA, PA.—William Maukoff will open a picture theater at 336 South street.

CLEARFIELD, PA.—The Star Moving Picture theater was recently opened in this place.

CAMDEN, S. C.—The Theato, a new moving picture theater has been opened here under the management of H. L. Munson.

FLORENCE, S. C.—E. T. Haselden has opened the Arcadium Theatorium, a moving picture theater.

FLORENCE, S. C.—The Arcadium Theatorium and Airdome, both devoted to moving pictures, has been opened by E. T. Haselden under the management of Harry H. Husbands, Jr.

LAMRO, S. D.—Fred Roessler has opened a new moving picture theater here.

ORANGE, TEX.—The Vaudette Amusement Company will erect a moving picture theater on Front street.

NORFOLK, VA.—F. A. Roethke has secured a permit for the erection of a moving picture theater.

POCAHONTAS, VA.—Joe Matz will open a moving picture theater in the Browning building on Center street.

BLUEFIELD, W. VA.—A moving picture theater will be conducted in the Browning building by Joe Matz.

WAUSAU, WIS.—The Electric, a moving picture theater, will be opened at 305 Third street, under the management of C. R. Davidson, proprietor of the Majestic.

DEHAVAN, WIS.—The Pastime Electric Theater has been opened in the Le Bar building under the management of J. T. Converse.

APPLETON, WIS.—Henry Essler will conduct a picture theater in the Reuter building.

MARINETTE, WIS.—The Lyric picture theater has been reopened by W. P. Wink, owner, who contemplates improving and beautifying it.

MISCELLANEOUS.

TRINIDAD, COLO.—The Dreamland theater, 116 East Main street, formerly owned by the Arcade Amusement Company has been purchased by C. E. Miller.

FORT MORGAN, COLO.—J. H. Burford has purchased the Idle Hour moving picture theater.

HAILEY, IDAHO.—A. R. Kolls has sold his picture theater to W. A. Soule.

TWIN FALLS, IDAHO.—T. O. Orr has purchased the Dime picture theater, formerly owned by B. C. Woods.

BELVIDERE, ILL.—The Lyric moving picture theater has been purchased by William Pratt.

KEWANEE, ILL.—After extensive improvements the Dreamland moving picture theater on Main street has been reopened under the management of Chris Taylor, who has also made a success of the Nickelodeon moving picture theater.

PEORIA, ILL.—Manager Dittmer has resumed moving pictures at the Standard theater.

PEKIN, ILL.—The Palace theater, in the New Boston block, has been undergoing extensive improvements.

BLOOMINGTON, ILL.—Chris Jackson has assumed the management of the Scenic theater for a term of years.

MONMOUTH, ILL.—The Lyric moving picture theater has been purchased by C. E. Dutro of Canton, who will thoroughly renovate the same.

HAVANA, ILL.—C. C. Lux is now sole proprietor of the Dreamland theater in this city, having purchased the interest of his partner, Charles F. Stevens.

FAIRBURY, ILL.—Messrs. Lough and Lee have leased the Crystal theater. This firm now controls both the moving picture theaters in this city.

CARBONDALE, ILL.—F. L. Caune of Centralia and O. E. Jones of Herrin, Ill., have secured the management of the Theatorium.

WATSEKA, ILL.—Douglas Metcalf, lately of the Majestic theater of Danville, Ill., has assumed the management of the Nickelodeon in this city.

TAYLORVILLE, ILL.—The White Palace moving picture theater has been purchased by F. A. Rahmeyer of Litchfield.

FORT DODGE, IOWA.—The Magic theater is undergoing extensive improvements.

CHARLES CITY, IOWA.—The Dewey picture theater has been purchased by B. F. Anderson, who has greatly improved it.

PERRY, IOWA.—W. J. Johnson has made arrangements to reopen the Orpheum moving picture theater, which has been closed for some time.

NEWTON, IOWA.—C. D. Barngrover has purchased the Electric theater.

FORT DODGE, IOWA.—The Empire theater has been enlarged and repaired and will reopen under the management of Jacob Miloslawsky. It will be devoted to vaudeville and moving pictures.

MUNCIE, IND.—The Theatorium, 516 South Walnut street, owned by Lewis H. Dunmyre, is being repaired and improved.

CAYUGA, IND.—Lew Hayes, who formerly operated the Majestic theater at Rockville, Ind., has removed it to this place, where he is operating it.

BALTIMORE, MD.—Blaney's Family Theater, after being thoroughly overhauled, will be reopened and conducted as a vaudeville and moving picture theater.

ESCANABA, MICH.—The proprietors of the Star Theater Company and the Soo Amusement Company of Saulte Ste. Marie are closing a contract for a line of theaters in the upper peninsula and northern Canada. The entire circuit will be handled by F. G. Barrett and F. D. Beardsley, present managers of the Star and Temple theaters of this city. The entire line of houses will be ready in six or eight weeks and will be devoted to vaudeville and moving pictures.

LYNN, MASS.—The Lynn theater has been purchased by James Donaldson, who will open it as a moving picture house about September 1.

FORT HURON, MICH.—Moving pictures will be shown at the Majestic theater during the interval of all performances which come into the theater. Samuel Hartwell is manager.

ALLEGAN, MICH.—Will McClelland is now sole owner of the Star theater, having purchased the interest of his partner, Harry Koloff.

HASTINGS, MICH.—The Family theater, after extensive improvements, will be reopened about September 1 with high grade pictures and vaudeville, by the proprietors, Nelson and Rice.

MONTPELIER, VT.—Fred Keegan purchased the interest of W. J. Fisher in the Palace moving picture theater.

YOAKUM, TEXAS.—The Princess moving picture theater has been purchased by C. F. Gerhardt, of Bay City.

MARTIN'S FERRY, W. VA.—The moving picture theater on South Fourth street, formerly owned by James Freeman and T. P. Williamson, has been purchased by T. P. Miller, who operates the Nickelodeon next door. Many important improvements will be made.

CAMERON, W. VA.—S. C. Sybert has sold the new Cameron Nickelodeon to M. Quirk and Geo. B. Bossler.

PORTAGE, WIS.—Frank J. O'Brien, of Kenosha, has leased the Empire theater.

DE PERE, WIS.—John A. Speaker, of Appleton, has purchased the Vaudeville theater and is making extensive improvements.

LANCASTER, WIS.—Walter Knox has purchased the Orpheum theater.

CHEYENNE, WYO.—Dan Tuhey has purchased a half interest in the Majestic theater and is now in charge.

TECUMSEH, NEB.—The Lyric moving picture theater has been purchased by J. B. Douglas.

FREMONT, NEB.—The Bijou Dream theater has been purchased by J. W. Glenn.

BROUTNER, N. J.—The Lyric theater has been leased by Thomas Doyle and Morris Luke, who will conduct it as a moving picture house.

NEW YORK, N. Y.—The Unique theater, 134-136 East Fourteenth street, owned by S. Schinasi, and leased to the Automatic Vaudeville Company, is being greatly improved and enlarged.

NEW YORK, N. Y.—Plans have been filed for remodeling and enlarging the moving picture hall at 1745 Amsterdam avenue.

DAYTON, OHIO.—The Victoria theater, which has been closed for some time, has been leased by C. G. Miller and Clarence Miller, who will conduct it as a moving picture theater.

CHARLOTTE, N. C.—The Alamo theater, under the management of Manlius Orr, will be devoted exclusively to moving pictures, vaudeville being discontinued.

SPRINGFIELD, OHIO.—Moving pictures will be given at the Fairbanks theater during the summer season.

MARION, OHIO.—William Stansbury has purchased the moving picture theater on South Main street known as the Casino and will remodel the place, making it one of the most up-to-date moving picture theaters in the state.

BELLEVUE, OHIO.—The Theatorium moving picture theater has been purchased by Willis Dewatt of Tiffin, Ohio, who will greatly improve it.

MARION, OHIO.—The Casino, a moving picture house on South Main street, has been purchased by William Stansbury of Fostoria, Ohio.

SALEM, OHIO.—The Family moving picture theater has been remodeled.

PORTSMOUTH, OHIO.—Messrs. Kleffner and Frowine, proprietors of the Play House, have purchased the Majestic theater and will conduct it as a vaudeville house.

BELLEVUE, OHIO.—The Theatorium has been purchased by Willis Daywalt.

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THE NICKELODEON

Vol. II

CHICAGO, OCTOBER, 1909

No. 4



Arthur H. McMillan, Manager of the Exclusive Film Company.

PUBLISHED MONTHLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO



225 Dearborn Street
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CHICAGO, OCTOBER, 1909.

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VENTILATION.

IN considering the problem of ventilating picture theaters many exhibitors are too apt to regard ventilation as akin to a cooling process, and hence more pertinent to the heated summer season. The fact is that ventilation is usually more badly needed in winter than in summer, for several reasons. The average human being actually uses up more oxygen in winter than in summer, because his body demands more heat and he is more active. The attendance at a picture show is usually greater in cool weather and more people naturally need more air. Then the natural tendency in summer to open all available doors and windows for the sake of coolness aids greatly in ventilating the interior, whereas in winter everything is closed and sealed and everyone is in constant fear of a draft.

So ventilation is really a winter problem. How much of a problem it actually is is shown by the fact that it is necessary for comfort and health to allow at least thirty cubic feet of air every minute for each occupant of a room. Good air should not contain over seven parts of carbonic acid gas in every 10,000 parts, and when it rises above this proportion the room becomes "stuffy."

Let us see, then, according to these figures, what good ventilation means in the average picture theater. The small theater described in the August number of THE NICKELODEON, under the department, "Some Questions Answered," is 52 feet long, 22 feet wide, and 16 feet high inside; giving it a capacity of 18,304 cubic feet of air. The total seating capacity is 192, without taking into account the piano-player, singer, etc. When all seats are occupied, each person then has available for breathing purposes 95.33 cubic feet of air. This is enough to last exactly three minutes and eleven seconds, allowing for a consumption of thirty cubic feet per minute per person. So the air in a picture theater of this size should be changed completely at least every four minutes when the house is full.

To change 18,000 cubic feet of air every four minutes demands the use of a fan or other ventilating device having a capacity of 4,500 cubic feet per minute. This will need a 24-inch fan or its equivalent, driven by an electric motor of about one-half horsepower. At an efficiency of 75 per cent, such a motor will consume electric current at the rate of 500 watts, or one-half kilowatt, per hour. The local kilowatt-hour charge for electricity being known, the cost of operating such a ventilating system in any place is readily figured.

While not at all necessary, it is advisable, in a room of larger size than the one referred to, to divide the ventilating system into two or more units, and so distribute the action more evenly over the area of the house.

There are two ways of changing the air in a room, one being to draw the foul air out of the room, allowing fresh air to enter by a natural course, and the other

being to pump the fresh air into the room, allowing the foul air to escape by a natural course. Both are equally efficient mechanically; each has advantages in a few details. The process of drawing the air out of the room is most commonly followed, and has the advantages of creating no drafts and allowing fresh air to enter wherever there is an opening. Pumping air into a room is likely to create drafts and disagreeable currents, but it has the advantage that the air may be filtered or washed, cooled or warmed, before entering the room. Both systems are in use among the best picture theaters.

Some people think that the common electric fan is a ventilating device. As ordinarily used, the most casual thought will show that it cannot afford any change of air, and must simply churn the old, used air, carrying the germs and products of individual respiration into every part of the room. For true ventilation there must be an interchange of air between the outside and inside of the room.

The figure given above for consumption of air per person is the standard required by law in factories and similar places. Obviously it is fully as important to keep the air pure in a place of entertainment, where the attendance is purely voluntary, as it is in places where people must go, regardless of conditions. The manager of a picture theater should remember that to the people who enter his house directly from the fresh air of the street, vitiation is much more apparent than it may be to him. People positively will not continue to patronize a place where they must sit for from twenty minutes to an hour and a half in an almost unbreathable atmosphere. Fresh air is not a luxury; it is a necessity, and one which everyone is educated to appreciate. Any number of concrete examples might be given where, with two competing houses, the well-ventilated one secured most of the patronage, gradually drawing all the attendance away from its poorly ventilated neighbor. Even a poor show in pure air will be more popular than the best of shows in a heavy, close, odorous atmosphere.

The up-to-date picture theater manager will economize on about anything, if necessary, to secure a good ventilating system in his house. It is the best investment he can make.

THE INDEPENDENTS IN CONVENTION.

THE convention of independent moving picture men that resulted in the formation of the National Independent Moving Picture Alliance, at the La Salle hotel in Chicago, September 11 and 12, was remarkable for the unanimity of purpose and strict attention to business which characterized its members. Perhaps it was the first convention of its kind that some of them had ever attended. If so, those who have had some experience around similar gatherings of men, such as occur in every trade and business, will be glad to inform them that they accomplished far more than the average convention accomplishes. It is customary, at such a meeting, to find the members anywhere but in the convention hall—the bar, the theaters, the base ball game or just “the street,” being considered appropriate places to look for them. At the N. I. M. P. A. convention every man was in his place attending strictly and strenuously to business through sessions lasting all day, and more than half through the night, and some didn’t want to quit then. In other words, everybody was on the job.

With such a start it is unworthy to breathe a thought of possible failure. Men who are so earnest deserve and

usually achieve success. In this case the members of the alliance have done their part as members; they have organized, elected their officers, arranged to pay their dues. The problems of success or failure they have delegated to five capable men, upon whom rests all responsibility. Now it is up to this capable committee to make good—and we believe it will.

LOCAL PECULIARITIES IN THEATERS.

THE first picture theater installed in any city, no doubt, is responsible for a great deal in the general style of architecture, decoration and operation of its followers. The pioneers in this business, as in any radically new business, had little to guide them; and, very naturally, they followed the line of least resistance by seizing upon some of the ideas of that bold spirit who first set out upon the newly discovered and uncharted sea of motographic entertainment.

This, and the requirements and restrictions of local legislation, have had a noticeable effect upon the construction of picture theaters in a number of cities. So striking are some of the features to be seen in a number of our larger cities that a picture theater promoter who desired to embody in his prospective house all the best ideas in attractiveness, safety and profitableness would undoubtedly benefit greatly by a trip of inspection.

One of the most striking features of some of the picture theaters of Buffalo, New York, is the arrangement of exits. Where the house is located on a corner, either of street or alley, exit doors are provided all along the side of the building. These are not emergency exits; they are used every time the house is emptied. This has a two-fold effect. Not only is the audience at ease in the consciousness of ample opportunity of escape from possible or imaginary danger, but the house is emptied so rapidly that intermissions between shows are very short, and in the course of a day enough extra time may be squeezed out of this economy of intermission to run one more show. Thus the unusually large exit space proves an actual money-making feature.

We have said that these side exits existed where the theater was located on the corner of a street or alley. But so far from being left behind in the effort toward improvement, some of the showmen located in the center of the block have almost gone their corner brethren one better. Unable to open their side exits on street or alley, they have in many cases rented the store next door for an exit way, and opened their side doors into that. And, not to lose the purchasing value of the multitudes hourly turned into these vacant areas, they have fitted the exit-spaces up as penny arcades, bazaars, candy-kitchens and the like. Here some of the passing nickels and dimes that have escaped the show are bound to be dropped. The after-show crowd is generally in a good humor and a spending mood, and these “side-shows” are undoubtedly money-makers.

The building laws as applied to picture theaters, differ greatly in the different cities. But no matter how lenient the local laws may be, the exhibitor gains by ample exit provisions. And the side-show, be it arcade, bazaar or candy store, is a good idea to adopt anywhere.

The Toronto, Canada, picture theaters are remarkable for their use of mirrors. The outsides of both entrance and exit doors are often practically made of

mirrors, each perhaps as large as the door itself. Others have glittering arrangements of smaller mirrors in attractive groups.

There is always something very attractive about a looking-glass—especially to the ladies. It draws attention quicker than anything else, with the possible exception of a bright light; and when the mirrors and the lights are combined their influence is irresistible.

Nothing succeeds in the picture business like an attractive house; for the crowd must be drawn to the outside of the house before they will be interested in the interior. The considerable use of mirrors will effect a saving in the number of lights; and certainly the maintenance expense is very much less. The mirror idea is a good one.

CRITICISING MOVING PICTURES

AMONG the millions of daily visitors to the picture theaters of the country there are naturally a certain number of people whose educational or industrial training in art, literature and drama, or in optics and photography, gives them a seeming advantage in studying the screen. They are probably able to appreciate the fine points of the show more readily than the rank and file of the attendance; and conversely, they are more prone to criticise the minor errors of omission and commission and to measure how far the exhibition falls short of perfection.

It is to be noted that these are the people who delight in writing and voicing adverse discourses on the status of the moving picture. They condemn the photographic technique of some particular picture, forgetting that every film means the taking of some sixteen thousand separate photographs; that each of these photographs must be so excellent that it will bear enlargement to perhaps twenty thousand times its area without disclosing any grave defect; and that no photographer, however experienced and adept, could guarantee to take so many commercial pictures and have them all even passable. They disapprove of the artistic ensemble of some of the views, not considering that the sixteen thousand pictures must all be different and hence cannot all be posed for artistic effect. They accept the narrower meaning of art, and fail to realize that life and motion, which motography depicts, must continually unbalance the nicer posings of pictorial art. They disparage the acting of the silent drama without appreciating the infinitely greater difficulties of expressing every motion and purpose by sheer histrionic ability, as compared to the relatively simple process of the "legitimate" stage, wherein ideas which cannot be illustrated can be expressed vocally.

The moving picture critic has his uses, for every art needs some stimulus to constant effort toward improvement; but often he is barking up the wrong tree. Considering the comparative youth of the industry—and it had to become a real industry before it could develop—motography has made wonderful progress. Artistically, photographically, dramatically, it has already passed the stage its pioneers dreamed of as perfection; yet it still improves.

There is but one true test of any moving picture. If it pleases the people—the great, impulsive nonanalytical public, it is an unqualified success. It matters not whether the subject be comic, dramatic, or educational; the delight of the great body of observers is the final and only appeal. The producer who can continue to

please the patrons of the picture show has nothing to fear from the criticisms of the jaundiced technician.

OUR QUERY DEPARTMENT.

A MARKED peculiarity of the "Questions Answered" department of a trade paper is that almost invariably the questions propounded by readers are of a nature to interest all other readers. In the ten months since its inception THE NICKELODEON has answered queries upon practically every subject embraced by the moving picture business. Space and work have not been spared in making these answers as comprehensive and authentic as possible; and in consequence they often develop into complete and practical treatises on the subject involved, probably of far greater value to the trade at large than the questioner ever dreamed. We have had many compliments on our handling of this department, and some of our readers assure us that they save their copies of THE NICKELODEON with the thought distinct above all others of referring back to the answers from time to time.

We are glad that the department is of so much service to our readers; but we are not satisfied. We believe in a big, strong and interesting Questions Answered department above all things; and we want more questions. Every question you can ask us is a help to you, to all other moving picture men, and to us.

So send in your puzzles and your problems, and give us a chance at them. If your house is not drawing the crowds, or if a competitor is getting the best of you; if your machine does not run right or your pictures are not good; if your electricity bills are too high; if you cannot decide on the proper location or style for your new theater; in short, if anything worries you, send us the details and let us work out the answer. If you cannot wait for our next number to appear, say so and we will answer by mail. Remember that THE NICKELODEON belongs to its readers.

TRADE MARK MANIA.

THE protection of moving picture films from the dark-lantern attacks of the duper have always presented some difficulties. Of course, a duped film may be recognized; but recognition is not protection by any means. The original framers of the copyright laws did not take moving pictures into consideration in drawing their specifications; although there is an undoubted tendency to meet the picture men half way until the matter is adjusted to everybody's satisfaction.

But the trade-mark law is definite, and the penalties for infringement of trade marks are clear. As every moving picture producer has a registered trade mark, the obvious thing to do was to incorporate it in the picture in such a way that no part of the film could be duped without reproducing a trade mark, and so subjecting the duper to all the penalties provided for such action.

The result of this generous distribution of trade symbols, however, has not been entirely satisfactory from an artistic point of view. The sight of eagles, roosters, monograms and "diamond essess" spread upon parlor walls and articles of furniture, or growing in bushes, generally in the center of the picture, does not add to the natural effect of the show. Moving pictures are made for the public; and to the public private trade-marks are not only meaningless, but puzzling.

A single film-picture is very small, it is true; but

there is a good deal of room on it, nevertheless. It ought not to be difficult for the film duper so to dispose his trade-mark that it would not obtrude itself upon the audience, and would still be a protection against the designing duper. There are always available the two lower corners of the picture, and sometimes the upper corners. In an interior the trade-mark might take the form of a framed picture on the wall, where it would not be open to criticism. As insignia on a horse blanket, or even on an actor's uniform, the trade-mark would not be nearly so out of place as it is propped up in the open field, pictorially apropos of nothing.

This matter probably seems unimportant to the producer. It is only a detail it is true; but in an art made up of details, every item counts. Where improvement is so easily made, it should be undertaken.

MORE IMPORTANT PATENTS.

INADVERTENTLY the impression may have been conveyed in our editorial on this subject last month that the analysis of patents controlled by the Motion Picture Patents Company was completed in the two installments which appeared in the August and September numbers of *THE NICKELODEON*. As all of the patents mentioned in the company's literature had not been discussed, however, the Smith, Armat, Latham and Pross claims are treated in this number.

These patents all have assumed considerable importance in the moving picture industry since their acquisition by the patents company. As indicated in the article, the Latham loop patent is especially noteworthy since the feed loops are necessary to the efficient operation of a moving picture machine. This case affords an excellent illustration of the care which should be taken in the preparation of patent claims. Strong as the Latham patent appears to be, Mr. Sherrill points out that its evasion is comparatively simple, requiring invention ingenuity of no great brilliancy. Patents which afford no protection against subsequent invention cannot hold their value long when put to the test of necessity.

ANNOUNCEMENTS AGAIN.

MISLEADING announcements are worse than no announcements at all—and readers of *THE NICKELODEON* are aware that we consider the latter condition almost unpardonable. There can be no question that the public is awakening to the fact that there is a choice between pictures and that film titles mean something. So the house which makes no outside announcement of the films it is running will never get the better class of patronage. And more to the point, the house which persists in posting announcements of pictures which are not being shown is in a fair way to lose what patronage it has.

On the release day of the Essanay subject, "Wonders of Nature," a certain downtown Chicago theater carried a poster announcement on its lobby wall to the effect that that film was being shown inside "for the first time." During the course of the program the picture did not appear. However, upon being questioned, the manager stated that he had run the film earlier in the day but had taken it off because "it was foolish to run a thousand feet of nothing but scenery." He further voiced the opinion that two hundred feet was plenty for any picture of that kind. His retention of the announcement poster then being criticised, he said he intended to put the film on again later in the day. This he did; but not until other complaints had been received.

This exhibitor's action was not so reprehensible, however, as the posting of pictures which are not shown at all—a proceeding, we regret to say, not extremely uncommon. The evil finds its greatest opportunity in the large posters which some manufacturers send out with their lecturers on special films. The exhibitor thus finds the means to deception placed in his hands ready for use, and the temptation is strong to post the attractive circular where prospective patrons will see it. Some picture-show men do not seem to have awakened to the fact that their business has passed the elementary stage wherein curiosity formed the greatest motion for attendance, and has become a legitimate and recognized art, in which the public demands the right to choose between the various offerings of the artists.

TRADE PAPER ADVERTISING.

THAT peculiar type of being, the man who doesn't believe in advertising, is practically extinct. Even the man who regards advertising as an expense is rapidly dying out. The modern business man knows that every dollar he puts into judicious advertising is better than putting it into bonds, because, while the return he gets from the interest on the bonds is limited, the returns from the right kind of advertising are restricted only by the excellence of his offer to those who read his advertising.

The average magazine advertiser who is getting good returns from his advertisements without exactly knowing why would be astonished if he saw a subscriber, with a newly arrived copy of his favorite trade magazine in his hand, turn first to the advertising pages before even looking at the reading contents of the paper. Yet that is exactly what nine subscribers out of ten will do. As one of them said, he "can keep up to date most easily by reading the 'ads,' to see what's new and what's best." And that these subscribers to trade papers buy all their supplies through those columns as a rule is self-evident; for space in a good trade paper costs money, and advertisers do not spend money for nothing.

The question is often raised as to the relative values of monthly and weekly publications for advertising. There is really no question involved, however. The monthly magazine has every logical advantage over the weekly paper. The weekly is bound to assume the characteristics of a newspaper—with a newspaper's duration of life. As a rule, when the current issue comes to the subscriber, last week's number is thrown into the waste basket. Even if the monthly is treated in the same way, its life is just four and one-third times as long as the weekly's. But the fact is that the monthly is not treated in the same way. Not being in any sense a newspaper, it assumes the characteristics of a reference work, and its several numbers are saved and very likely bound for the library at the end of the volume. This fact alone makes advertising in a monthly of infinitely greater value than in a weekly.

A concrete example of the cumulative effect of advertising in a monthly magazine may be mentioned in this connection. In February, March and April, 1904, the writer carried an advertisement in a monthly journal on mechanical subjects. An inquiry in reply to this ve-year-old advertising came to hand less than a month ago; and, what is more, replies and orders have been scattered along through that whole period of over five years! What weekly publication can show a similar record?

Convention of the Independent Alliance

By Laurence F. Cook

THE inevitable coalition of independent forces has been started on what promises to be a successful career. The first movement took place in Chicago September 11 and 12. Film exchanges from all over the country—San Francisco, Boston and New Orleans being represented—met in convention at the La Salle Hotel on the above dates to take the necessary steps to form an organization that could go out and fight the Motion Picture Patents Company, carrying the warfare into the enemy's camp in an organized and energetic manner. Before the meeting the following letter had been sent to the press:

Since the formation of the trust, the independents have lacked the one necessary element of success—concentration of effort. It was justly to be expected.

When the trust was formed, it took in the important firms in every branch, leaving a number of firms in the field whose objects and interests differed so greatly as to make co-relationship almost impossible.

The atmosphere has cleared since then and the independents have all learned through hard experience that to achieve the success which the cause deserves, a common purpose and a common goal must be in mind.

This sentiment took root in the meetings held in Chicago and the Independent Film Service Protective Association was formed. The membership of this association will include, beside the manufacturers of moving picture films and the film exchanges, also manufacturers of machines and accessories, and in fact all manufacturers and handlers of any commodity used in the exhibition of moving pictures.

Since this movement has already the support of many of the best independent concerns, there is no question but what it will be carried through to successful issue. Its purposes will be fourfold:

First: To cause to be created and to assist in creating an ample supply of high-class American film which will take first rank in artistic and photographic qualities and to provide a ready market for the manufacturer who invests his money and efforts in the production of such film.

Second: To assist the independent film exchange, through sound advice and necessary regulation, to gain the support of the exhibitor so as to enable him to purchase new film and practically consign the junk to the furnace.

Third: To instill into the minds of the exhibitor a confidence in the product of the independent manufacturer and in the business methods of the rental exchange and to cause him to lend his moral and financial support to attain the permanent supremacy of the independent films.

Fourth: To provide a common fund to resist legal oppression which the trust by virtue of its power and wealth would be enabled to impose upon individuals, whose weakness otherwise would be an easy prey for unjust attacks.

I am sure that the exhibitor will be glad to know that this movement is now being fostered by the entire independent industry; that the plans will be worked out on clean, honest lines, and that the entire working out of the business end will be placed in charge of men whose ability and integrity is sure to gain for the independents the recognition of high merit.

J. W. MORGAN,

Chairman Organization Committee.

The call for this meeting was sent out under the auspices of the Independent Renters' Protective Association, and the meeting was called to order at 11:30 a. m., William H. Swanson, president of the above association, presiding. The register at the opening of business showed the following names:

N. W. Rubel, Phoenix Film Co., Chicago, Ill.
Dr. R. A. Gamble, Columbia Cinematograph Co., Petersburg, Va.
Ingvald C. Oes, Great Northern Films Co., New York, N. Y.
J. E. Brulatour, Lumiere Co., New York, N. Y.

Charles V. Bauman, New York Motion Picture Co., New York, N. Y.

A. I. W. Ullman, Columbia Mfg. Co., New York, N. Y.

American Photomograph Co., A. T. Moore, New York, N. Y.

J. J. Murdock, International Projecting & Producing Co., Chicago, Ill.

W. E. Jones, George A. Knaak Co. (cameras), Milwaukee, Wis.

Max Lewis, Chicago Film Exchange, Chicago, Ill.

McMahon & Jackson, Cincinnati Film Exchange, Cincinnati, Ohio.

Louis C. Wurzer and William F. Klatt, Michigan Film & Supply Co., Detroit, Mich.

H. A. Fitzgerald, Consolidated Amusement Co., Baltimore, Md.

P. D. Stratton, Eureka Film Exchange, Akron, Ohio.

C. J. Scherer, Bijou Film & Amusement Co., Kansas City, Mo.

H. E. Smith, Toledo Film Exchange, Toledo, Ohio.

M. C. G. Fearis, Oklahoma Film Exchange, Oklahoma, Okla.

A. S. Davis, Independent Film Exchange, Pittsburg, Pa.

L. Truscott, Independent Western Exchange, Portland, Ore.

A. I. Eldred, Eldred Film Service, Chicago, Ill.

W. N. Barlow, J. Frank Hatch, Pittsburg, Pa.

W. S. Smith, Central Film Supply, Saginaw, Mich.

Eugene Cline, Chicago, Ill.

J. M. Hayes, United States Film Exchange, Chicago, Ill.

J. Schuchat, United States Film Exchange, Chicago, Ill.

R. G. Bachman, 20th Century Optiscope Co., Chicago, Ill.

Joseph W. Engel, Wm. H. Swanson & Co., St. Louis, Mo.

Alfred Harstn, Harstn & Co., New York, N. Y.

New England Film Exchange, Boston, Mass.

Keystone Film Co., Scranton, Pa.

Granite Film Co., Burlington, Vt.

Wm. H. Swanson, Wm. H. Swanson & Co., Chicago, Ill.

H. Fichtenberg, Dixie Film Co., New Orleans, La.

American Film Exchange, James Lee Riley, Pittsburg, Pa.

T. A. Riley, Southern Film Exchange, Cincinnati, Ohio.

Swanson Omaha Film Co., Omaha, Neb.

M. Fleckles, Laemmle Film Service, Chicago, Ill.

L. Lesser, Golden Gate Exchange, San Francisco, Cal.

I. Wagner, Wagner Film Co., St. Louis, Mo.

J. W. Morgan, Joplin, Mo.

C. R. Plough, Anti-Trust Film Co., Chicago, Ill.

E. W. Peters, Texas Film Exchange, Dallas, Tex.

Motion Picture Supply Co., Rochester, N. Y.

Arthur Lucas, Savannah Film Co., Savannah, Ga.

James L. McIntire, Electric Film Exchange, New York.

Charles V. Bauman, International Film Exchange, New York.

George F. Kearney, Wolverine Film Exchange, Detroit, Mich.

W. M. Swain, Indianapolis Calcium Light, Indianapolis, Ind.

A. F. Hamacek, Sprocketless Camera & Projector, Chicago, Ill.

William H. Havill, President Board of Examiners Moving Picture Operators, City of Chicago, Chicago, Ill.

George A. Knaak, Peerless Kinematograph, Oshkosh, Wis.

H. Meredith-Jones, Patented Camera, New York, N. Y.

A. Kessel, Jr., Empire Film Co., New York, N. Y.

Mr. Baker, Globe Film Service, Chicago, Ill.

Mr. Miller, Royal Film Exchange, Chicago, Ill.

Philip Lewis, Chicago Film Exchange, Chicago, Ill.

Louis Less, Superior Film Exchange, Toledo, Ohio.

H. J. Streycckmans, proxy Park Film Exchange, St. Louis, Mo., and W. E. Greene, Boston, Mass.

Mr. Swanson read the call for the meeting and the object of the meeting, copies of which had been distributed to all registered members.

The proposed purposes of the organization were given as follows:

ARTICLE 1.

Section 1. The name of this Association shall be the National Independent Moving Picture Alliance.

Sec. 2. This Association is organized for the purpose of

promoting and safeguarding the interests of the film manufacturers and film renters of the United States, of their customers, the exhibitors, and that portion of the public who patronize the moving picture shows;

Of creating and fostering good fellowship and friendly feeling among those engaged in the business and to acquaint each other with the advancement and progress made in the business so that all may work harmoniously in making the business a great educational and moral force;

Of improving the moral and artistic character as well as the photographic and pictorial quality of the films and other devices used for the renting business by offering approval and reward by notice and publication to its members and exhibitors at large through its proper officers;

By exerting its influence in preventing, in all lawful ways, the passage of oppressive local ordinances and state legislation and of furnishing funds by which to test the legality of such ordinances and state legislation as well as claims of others it may deem illegal;

Of checking and correcting those evils which at present threaten the stability and permanency of the business such as misrepresentations, copyrights, duplicating and renting obsolete and worn-out films, sub-renting by circumvention and fraud and correcting such other evils, and impositions as may appear from time to time and become public;

Of preventing the production, sale and renting of suggestive, obscene, immoral or highly sensational films so that all films exhibited shall be such as give improved character and dignity to the business and remove all the cause for harsh criticism which it has had in the public press;

Of giving legal protection to members in cases where their property may be in jeopardy or unjustly and illegally confiscated or retained or enjoined or in such other cases as may affect the interest of the trade as a whole;

Of using its influence to compel film manufacturers by reward and merit and by inducement to heighten the moral, and artistic character as well as the photographic and pictorial qualities of their film used for renting business;

Of preventing the use by any film renting concern of any name similar to or liable to be mistaken for the name of any member of the Alliance irrespective of where they may be located, and in case of such conflicting names already existing, to endeavor to adjust the matter that only one concern will make use of and do business under any stated name;

Of preventing any manufacturer, film exchange or other person from advertising or holding out to the public that inferior film manufactured and put upon the market is duplicated or copied or renovated old film in order to heighten his own reproduction, as such statements scandalize and discredit the legitimate film renting business;

Of preventing the duplication of film and of recognizing the right of the original manufacturer, both foreign and American, to have the benefit of his production;

Of promoting the use by exhibitors of such means and appliances as will furnish ample protection to their film as well as adequate protection to their audience against fire;

Of acquiring and distributing among members information as to any disreputable conduct on the part of schemers or impostors who may impose upon film exchanges or manufacturers and furnish such information as to the credit and reliability of their customers and as to the manner in which they use and treat rented film;

And of using all legitimate means to further the interests of the manufacturers of film and exchanges or renting concerns and the manufacture of such sundries and accessories as are incident to the business and to further the interest of all members of this Alliance and improve general trade conditions.

Mr. Swanson supplemented this by a speech, telling of the conditions confronting the independent film men individually and as a body. This speech aroused a great deal of enthusiasm, and amid a hearty round of applause the speaker's gavel fell, calling the meeting to order and to get down to business.

The old organization was dissolved and the new one created, with the name of National Independent Moving Picture Alliance. Temporary officers were selected and the body went on to make the organization permanent. The temporary officers were: William H. Swanson, chairman; Maurice Fleckles, treasurer; Luke Mithens, secretary.

The initiation fee was set at \$100; yearly dues of \$100, payable quarterly in advance, were decided upon, and all moving picture men were invited to become members. Right here the sincerity and determination of these men were shown. There was a rush for the treasurer's corner of the table, and for over an hour Mr. Fleckles was kept busy taking in money. After everybody had become a member the chair called for a report of the organization committee. G. W. Morgan, chairman of that committee, read the report, and it was voted to take up the various recommendations one by one. At this time (1:45) adjournment was taken until 2:30 to allow the members time for a short lunch and to discuss the various phases of the situation.

The organization committee consisted of J. W. Morgan, chairman; A. H. Fichtenberg, vice-chairman; J. Schuchat, secretary; J. W. McMahan, Cincinnati; G. F. Kearney, Detroit; A. S. Davis, Pittsburg; R. G. Bachman, Chicago; H. D. Brackett, Detroit; W. E. Green, Boston; C. J. Scherer, Kansas City.

The meeting was called to order at 2:30 p. m. and the by-laws were taken up one at a time. The members are to be either film renters or film manufacturers. Initiation fee to be \$100 until November 1, after which date it will be \$250. This is to allow such film men as were not present to become members on the same footing as the charter members. Yearly dues are \$100, payable quarterly in advance. The governing board will be an executive committee, to consist of president, vice-president, treasurer, secretary and one executive committee man. The various forms and duties of the officers, the executive committee and of the alliance were defined and approved.

During the afternoon and evening sessions various committees were appointed to meet and discuss several features and to report back to the main body at the next day's meeting. Among these were a committee on territorial divisions, a committee on ways and means for publicity, and the manufacturers were formed into a committee to report what method the alliance had best take to fight suits started under the patent laws. The discussions took a great deal of time, but although the amount of work to be done seemed almost insurmountable, great headway was being made. Adjournment had been taken for dinner, and the great interest in the work undertaken called practically all members of the alliance back for the evening session.

After the by-laws were accepted the various recommendations of the organization committee were taken up for consideration. It was decided that a credit information bureau was necessary, and the alliance ordered the establishment of one. An assessment on the exchanges of 25 cents per week for customer was decided upon and so ordered levied. This includes the branches as well as the main exchanges, and the matter of assessments on the manufacturers of machines as well as of film was laid over to await the report of the manufacturers' committee.

In the future the manufacturers are to be allowed a two per cent shrinkage on reels for American subjects and eight per cent on foreign reels. The provision on American reels takes effect immediately and that for foreign film to take effect November 1, 1909. This will enable the importers to make the necessary arrangements with their principals in Europe.

In the future no manufacturer of film can have an exchange as part of his organization, and if known as



I. W. Morgan, Vice-President.
A. Kessel, Treasurer.

Officers of the National Independent Moving Picture Alliance.
J. J. Murdock, President.

William H. Swanson, Secretary.
Ingvald C. Oes, Executive Committeeman.

such, must apply for membership in the alliance as an individual concern. In the same manner, no film exchange can become a manufacturer except as a separate concern, which also may apply for admission in the regular manner.

Certificates of membership are to be issued to all members, and their traveling representatives are to be allowed to show these to their trade, thus proving that the exchange is in good standing and is buying a certain amount of film. This will prevent misrepresentation to the exhibitor and is bound to work a great benefit on the business as a whole.

The patent question was also discussed at great length and various suggestions offered to the committee, who were to report the next day. Mr. Murdock told how he prevented a raise in the tariff on film and received the hearty congratulations of the body as a whole. It was also advised that the active support of the alliance be given to the two independent machine makers, who were members.

The matter of co-operative purchasing was turned over to the executive committee with power to act on this subject, and the establishing of independent exchanges in vacant territory is to be on the co-operative plan also.

Adjournment of the meeting was taken at 12:45 a. m., with J. B. Clinton of the Unique Exchange in the chair.

Sunday morning was spent in various committee meetings and the general meeting was called together at 1 o'clock, to be adjourned to the large banquet hall on the nineteenth floor. At this point Mr. Swanson resumed the chair.

James Riley, of the American Film Exchange, Pittsburgh, presented a telegram from the Southern Film Exchange, Cincinnati, authorizing him to apply for membership for that concern, which he promptly did.

Unfinished business was first in order and the reports of the various committees were called for. These reports were laid on the table for action later, and the chairman reported a deficit of \$250 for advertising from the old association. This was promptly ordered paid and the report of the committee on ways and means of publicity was called for. Before discussing this report a committee of five was appointed to reach a decision as to how many votes a member was entitled to. This committee consisted of Messrs. Wurzer, Morgan, Clinton, Freeman and Max Lewis.

The report of the publicity committee suggested that it was very important that the exhibitor be aroused to the fact that independents have good film to offer. The trade papers were recognized as being good mediums to arouse this enthusiasm, and it was decided that a subsidized paper would be undesirable. It was also recommended that the alliance support a demonstrator in each territorial division. All matters of publicity are to be handled by a press agent, to be appointed by the executive committee. This report was accepted and the committee was discharged.

The report of the committee on territorial divisions divided the county into five districts, namely: Eastern, Central, Middle Western, Southern and Pacific. The members of each division were ordered to assemble and appoint a delegate from each division. This delegate is to represent his district to the executive committee and is empowered to confer with that committee. The report was then accepted.

The states embraced in the divisions are:

Eastern Division.—Pennsylvania, West Virginia, Virginia, Maryland, District of Columbia, Delaware, New Jersey, New York, Massachusetts, Connecticut, Rhode Island, Vermont, Maine, New Hampshire.

Central District.—Wisconsin, Illinois, Michigan, Indiana, Ohio, Kentucky.

Middle West.—Colorado, New Mexico, North Dakota, South Dakota, Nebraska, Kansas, Missouri, Iowa, Minnesota.

Southern District.—Texas, Oklahoma, Louisiana, Arkansas, Mississippi, Tennessee, Alabama, Georgia, Florida, North Carolina, South Carolina.

Pacific Coast District.—Washington, Idaho, Montana, Oregon, Wyoming, Utah, Nevada, California, Arizona.

At this point various resolutions were offered, all of which were later embodied into a motion and accepted. The exhibitors were invited to complain to the executive committee of any and all abuses. The evils of fraud and misrepresentation were discussed, and efforts on the part of the exchanges are to be for the improvement of the business. Also in this set of resolutions the executive committee is empowered to formulate and enforce plans of punishment for infraction of the rules of the alliance.

The committee on voting made a lengthy report, the substance of which was that if a man had more than one exchange running under one name they were all included in one membership and allowed to vote only as one exchange. Exchanges operated under a different name than the home office were allowed a separate membership and a vote on payment of \$100. Members were allowed until November 1 to make such changes in the names of their various branches as they desired, and to apply for such membership as might be necessary. This was accepted as an amendment to the by-laws.

The roll was then called and it was found that the following were members in good standing and entitled to one vote:

William H. Swanson, Chicago, Ill.
 Dixie Film Company, New Orleans, La.
 Michigan Film Supply Company, Detroit, Mich.
 Independent Film Exchange, Pittsburg, Pa.
 American Film Exchange, Pittsburg, Pa.
 Lumiere N. A. Company, New York, N. Y.
 Bijou Film and Amusement Company, Kansas City, Mo.
 Acme Film Exchange, Pittsburg, Pa.
 Columbia Cinematograph Company, Petersburg, Va.
 Viascope Manufacturing Company, Chicago, Ill.
 Consolidated Amusement Company, Baltimore, Md.
 Cincinnati Film Exchange, Cincinnati, Ohio.
 United States Film Exchange, Chicago, Ill.
 J. W. Morgan, Joplin, Mo.
 Oklahoma Film Exchange, Oklahoma City, Okla.
 Wolverine Film Exchange, Detroit, Mich.
 Great Northern Film Company, New York, N. Y.
 Toledo Film Exchange, Toledo, Ohio.
 Wagner Film and Amusement Company, St. Louis, Mo.
 George A. Knaak, Oshkosh, Wis.
 Columbia Manufacturing Company, New York, N. Y.
 Twentieth Century Optiscope Company, Chicago, Ill.
 Anti-Trust Film Company, Chicago, Ill.
 Empire Film Company, New York, N. Y.

International Projecting and Producing Company, Chicago, Ill.

A. W. Green, Boston, Mass.

Harstn & Company, New York, N. Y.

Independent Western Importing Company, Portland, Ore.

Unique Film and Construction Company, Chicago, Ill.

Golden Gate Film Exchange, San Francisco, Cal.

Globe Film Exchange, Chicago, Ill.

Royal Film Exchange, Chicago, Ill.

New York Motion Picture Company, New York, N. Y.

Central Film and Supply Company, Saginaw, Mich.

Phoenix Film Company, Chicago, Ill.

Chicago Film Exchange (importers), Chicago, Ill.

Laemmle Film Service, Chicago, Ill.

Superior Film Exchange, Toledo, Ohio.

Southern Film Exchange, Cincinnati, Ohio.

Film Import and Trading Company, New York, N. Y.

Making a total of forty entitled to vote.

The meeting proceeded to elect permanent officers, and J. J. Murdock of Chicago was elected president; J. W. Morgan, Joplin, Mo., vice-president; A. Kessel, New York, treasurer; William H. Swanson, Chicago, secretary, and Ingvald C. Oes, New York, executive committee man.

After the election of officers, Chairman Swanson called President Murdock to the chair. Mr. Murdock made a short speech of acceptance, meanwhile pinning the badge of his office to his coat. Then with rare delicacy he turned the chair over again to Mr. Swanson, who had labored hard for the past two days to bring the meeting to a successful end.

After a few congratulatory speeches the matter of assessing the manufacturers was taken up and discussed at length. The committee of manufacturers made a report of progress. The committee suggested that for the creation of a fund to fight patent litigation, the American manufacturers be assessed \$2 per reel, the importers be assessed \$1 per reel, and that the manufacturers of independent machines be assessed \$2.50 per machine. This money, if raised in this manner, should make a fund of no mean size, and in all probability will be assessed in about these proportions. However, this matter was left to the executive committee for final action.

Under the head of "good of the order," the time and place of the next meeting was discussed. Various cities were talked of and it was finally decided that the next meeting be held in Cincinnati, Ohio, some time in May, 1910, the date to be decided upon later.

The meeting adjourned at 6:45 to reassemble at the banquet table.

The first convention banquet to be held in the new La Salle hotel was that of the National Independent Moving Picture Alliance, which should auger well for the success of that new body.

William H. Swanson acted as toastmaster and was in his happiest mood. For two days he had worked as hard as any chairman ever worked, shortening discussions, stopping those that were immaterial, at times riding rough-shod over the whole convention, to accomplish what had seemed at the start impossible; yet here he was, a brilliant toastmaster, introducing the speakers in the happiest of manners.

J. J. Murdock, president of the new alliance, was the first speaker, and in his talk he promised the members his undivided support to attain the aims of the alliance. He told of his success in other lines, and what he hoped to do in the moving picture field and asked for the enthusiastic help of the whole body. Mr. Kessel, in a short speech, also promised his hearty help, and at the conclusion of his remarks all members must have felt that their funds were placed in worthy and responsible hands.

J. W. Morgan, vice-president, told of some of the obstacles that the organization committee, of which he had been chairman, had had to overcome, of the various interests that had to be conciliated, and of what the organization committee hoped of the alliance.

Other speakers were introduced, and in such a manner as to put them at their ease immediately, and each new oath of allegiance to the alliance was received with a hearty round of applause. The speeches varied in character from the delightful after-dinner style of Mr. Wurzer, of the Michigan Film and Supply Company, to the classic gem of Mr. Brulatour, of the Lumière N. A. Company.

During the speeches those who listened attentively could both hear and feel the undercurrent of determination that had grown stronger as the two days' meeting unfolded the various ideas and projects of this alliance. As a vehicle the new organization is nearly ideal—it is the result of the experience of men who have been in the film business and understand its needs, of men who are not afraid to look the faults of the business squarely in the face and call a spade a spade. At times the meeting was brutally frank, but it was all accepted in good part and when its members parted they were cemented more firmly together than ever before in the history of the independent side. They have elected men who have the ability to carry out the projects of the alliance, and the only excuse for possible failure will be indifference. The big majority of the members are in dead earnest and believe they are right, which is the greater half of any battle; and any man or class of men who belittle or ignore the determined efforts of earnest men, whether those efforts are in the right direction or not, makes a great mistake.

The banquet, which was a gem of the chef's art, adjourned at 11 o'clock with the singing of "Auld Lang Syne."

After the convention and banquet, the executive board went into session, meeting in Chicago and New York the entire week. The by-laws were gone over and amended according to the resolutions passed by the convention. Copies will be mailed to all applicants.

H. J. Streyckmans has been appointed manager of publicity and has already entered upon his duties. The work of this department will be quite heavy, embracing the dissemination of facts among the exhibitors and the work of handling the campaign of education through exhibitions of the Independent product.

The formation of the Alliance has come at the opportune time, at the opening of the fall season. It will result in increased orders for films. It is a fact that many film exchanges, who are marking time as it were, while looking about, will plunge once more into the game, convinced that they are not seriously threatened with interference.

Anybody can start a suit and exhibitors, especially those who have recently entered the field, were inclined to

fear law-suits. The Alliance stands ready to defend all its members and their customers. The best legal talent is placed at their service.

The history of the moving picture business shows that where a proper defense was made little was ever accomplished by infringement suits. Eberhardt Schneider, who was harassed for years, finally came out victorious. Forty-five of George Kleine's customers were sued at one time, and he put up a defense which stayed proceedings, and brought Kleine within the charmed circle. In the Kleine case the court held that a multiplicity of suits could not be instituted without an adjudication. The Alliance intends to force this issue and settle once and for all the claims.

The exhibitor will also receive reliable information as to the exchange he is dealing with. A list of the Alliance members will be published for the guidance of the exhibitor. At the present time nearly every independent manufacturer, importer and film exchange in the United States has joined or made application and the independents expect at least 35 per cent of the business. As a matter of self protection in towns where there are, for instance, twelve theaters all running the same pictures, three or four of them will take independent service as a business proposition.

Upon his return from New York City, where he attended the meeting of the executive committee of the National Independent Moving Picture Alliance, Secretary Swanson conferred with Sergeant Charles E. O'Donnell, who has charge of the censorship of moving pictures in Chicago, relative to a plan to be followed which will avoid interference by over-zealous officials in the smaller cities. Sergeant O'Donnell has done much for the elevation of this form of entertainment. At the present time there are 407 picture theaters in Chicago, and no complaints have been received regarding these places of amusement during the past eleven months. Previous to the installation of this department hardly a day passed that the moving picture theater was not made the subject of attack from some direction. Ministers raised their voices against it and the daily newspapers seemed to take a delight in printing derogatory matter. A drastic ordinance was passed and Sergeant O'Donnell was placed in charge.

It is a most fortunate thing that the man selected was broad-minded and was himself familiar with the moving picture industry. He says:

"I am glad to say that I have received the hearty co-operation of manufacturers and importers, and in a test recently made it was discovered that the entire city was well covered. A large number of members of philanthropic and social organizations divided the moving picture theaters of Chicago among themselves and made personal calls upon every one in one evening; only one man was discovered running a picture without a permit. The twelve attaches of this office are continually investigating and the moving picture proprietor does not know at what time an officer will drop in to see if he has a proper permit. I find very little tendency, however, toward infraction of the law.

"Shortly after the inauguration of the censorship bureau I was besieged by ministers, prominent citizens and officials of surrounding towns, who had been wrought up over the moving picture evil, as they term it. I took considerable trouble and time to explain to them the benefits of the moving picture theater when properly conducted, and with the hope that they would receive

the benefit of the censorship proposed by the city of Chicago. As they were being furnished film by Chicago firms, they departed with a kindly feeling for moving pictures.

"Before a subject is allowed to be exhibited in Chicago it must first be submitted to the police censors. If it is passed a permit is issued for the entire picture, and if certain parts are ordered cut out, notation is made on the permit. A complete record is kept of the title of the picture, the date inspected and the action taken. Violation of the rules is punishable by confiscation of the film, fine or imprisonment.

"I am advised, however, that film exchanges will take out the piece ordered by the police censors for exhibition in Chicago and will replace it when sending same to an out of town exhibitor. This is a dangerous practice, for it may come back for further exhibition in Chicago, and the exchange may fail to remove the objectionable part, in which case it would be liable under the law.

"Furthermore, when shown out of town it will create unfavorable criticism and may result in drastic action by the small municipality. In order to avoid this, I have been in consultation with Mr. Swanson and have come to the conclusion that the proper way will be for the manufacturers to submit every reel of film for approval before it is accepted. The objectionable parts will be cut out and destroyed by the police department; the film will then be stamped in a number of places as approved; thus each reel will carry its own certificate, and I am told this will also assist the film exchanges, avoiding the annoyance of replacing lost permits during the evening hours."

Secretary Swanson is heartily in favor of this scheme and will take up with the manufacturers the advisability of accepting Sergeant O'Donnell's suggestions and co-operate with the department in placing same in operation.

At a meeting of the executive committee of the National Independent Moving Picture Alliance, held in New York September 18 and 19, a fund of \$50,000 was raised to defend the patent suits of the various members of the alliance. The committee met with the various manufacturers, and the whole matter was gone over carefully. Various methods were discussed, and this fund was finally raised in the following manner: Each manufacturer set forth the probable amount of his business, and an assessment was levied on each manufacturer on a pro rata basis. On top of this each manufacturer was taxed \$2 each on American reels and \$1 on imported reels. The probable amount of reels that will be sold in the next few days was estimated and this tax on reels as well as the prorated assessment was paid in advance. This fund is to be used for litigation purposes only, both for defense and offense. Should this not be enough the manufacturers have all signed a legally drawn instrument which empowers the executive committee to draw on them for stated amounts of money for litigation purposes.

Since the convention many new applications have been received by the N. I. M. P. A.

Among those accepted are the Powers Company of New York, which will shortly place its films upon the market; Philadelphia Projection Company and the Scott Film Service Company of Dallas, Texas. As the initiation fee is \$250 on and after November 1, those becoming members before that time save \$150.

A Great Concern's Use of Moving Pictures

By Wilson Mayer

A MANUFACTURING concern with factories that cover over fifty acres of floor space, in which soaps, toilet and pharmal preparations and perfumes are made, baking powder, peanut butter and a variety of other food specialties prepared, coffee roasted and ground; a concern that produces, in all, over three hundred articles and preparations, has quite a problem on its hands when it attempts to show itself in moving pictures. This was the problem that confronted the Larkin Company of Buffalo, N. Y., when it decided to have such a display as part of the Larkin exhibit at the Jamestown (Va.) Exposition, in 1907.

The variety of subjects to choose from was large, but many of the processes were not adaptable to moving picture display. Those that were were of such a nature that they could not be re-enacted in a studio, where the photographing conditions were favorable. It was absolutely necessary to make the pictures of the machines and operations in their permanent locations, and many of the conditions were distinctly unfavorable. Nor could actors be employed, as subjects, for 1,200-pound "frames" of soap had to be wheeled to cutting machines, cut into blocks and pressed into bars, in the regular way, bottles filled and corks hammered in as usual, and everything else done with the mechanical precision that only trained operatives could achieve. So the men and women had to be drilled to do their work in front of the camera, in the ghastly radiance of the mercury tubes, with their usual nonchalance.

The work of making the pictures was done by a Chicago concern. Ten standards of heavy timber were built, each standard accommodating six lights. These were none too many when the length of



Making Moving Pictures in the Larkin Factories. The Mercury Vapor Lamps are Shown Along the Wall.

some of the subjects are considered, as will be seen by the illustration showing the operator in the act of taking the toilet soap presses. How well the work was done is shown by the popularity that the pictures have enjoyed. They made a decided hit at the Jamestown Exposition and several sets have been on the road constantly ever since. They have been pronounced among the most interesting industrial pictures shown. The Eden Musee in New York City and many moving picture theaters in several states have shown them, always to large and interested houses.

The Larkin factories are visited by over 40,000 people a year. The number of people who have seen the factories through the medium of moving pictures is not far from half a million. The pictures show a party of visitors with a guide. They are seen going from department to department. The office force of over 1,000 people is seen coming from the administration building at the end of the day's work. An electrically operated revolving crane that picks up a ton of coal at a time and carries it to the tower of the Larkin 10,000-horsepower power house is shown, and there is also a picture of a procession of drays, all loaded with shipments to Larkin customers, leaving the factories for the freight stations. Departments that could not be shown in moving pictures are shown by means of stereopticon slides and a lecturer accompanies the pictures with an interesting explanation.

The Larkin Company regards this "picture show" as one of the best forms of general publicity and always has plenty of applications from theater managers who want to run the pictures. The managers are eager to get them because the universal experience is that the announcement



Labeling Cans.



Guide and Visitors.

of such excellent industrial subjects as this always brings big houses. The Larkin Company has the advantage of being well known to the public by reason of its selling policy, which is operated on the "factory-to-family" basis. Such a concern naturally finds its advertising well received; and when the advertising is of such an interesting nature, results are bound to be satisfactory. People flock to see industrial films for the same reason that they are interested in travel pictures—because it is the only way in which many of them can ever hope to see the sights that are pictured. This is one of the greatest arguments in favor of motographic advertising.

Philadelphia News

Crowded houses have been the rule the past month in the 192 moving picture theaters of Philadelphia and the exhibitors, as a consequence, are wearing "the smile that won't come off." Many of them are putting a part of their profits to sensible use, viz.: making improvements to their theaters; making them more comfortable and attractive. There are at least ten new motion picture theaters being erected—five of them, in cost, passing the \$10,000 mark, and it is obvious that there is a settled firm belief that the motion picture theater has come to stay.

Director Clay, of the Philadelphia Department of Public Safety, at the past month's meeting of the city councils, asked for additional inspectors for moving picture theaters—about 200 in number, he stated. "In my opinion," said the director, "these theaters should be inspected daily, and this cannot be done with our present force of inspectors." His request was referred to the finance committee—which, on account of the expense involved, is said to look with disfavor on the proposition.

The rules and regulations governing motion picture theaters, enacted by the recent legislature, are being vigorously opposed by the Pennsylvania Motion Picture Operators' Association, organized last month in this city, and by exhibitors generally. Ninety-four exhibitors were virtually arrested for technical violations of the so-called "moving picture" law and now Assistant Attorney General Hargest announces that the cases will be "lumped" and that a decision in the first case, that of the Roumfort Amusement Company, of Harrisburg, will be final in regard to all. The Roumfort company took out an injunction restraining Chief Factory Inspector Delaney from enforcing the new motion picture theater regulations, alleging the act is unconstitutional. The matter will come before the Dauphin county court early in October.

A. H. Pitts, 534 Calvert street, Baltimore, Md., states he is in the market for motion picture machinery and equipment.

Louis Korsan has withdrawn from the Philadelphia Film Exchange, No. 14 North Ninth street. The business will be continued by Michael Lesay and P. Oletzky.

John Hayes, of Gloucester City, N. J., offered \$25 in gold for the best name for his new motion picture theater parlor on Middlesex street. It was shrewd advertising.

Horace D. Sanson, Matthew Brady and Albert W. Sanson constitute the Electric Theater Supply Company, Inc., organized the past month and which will lease, sell and rent films, motion picture machines, slides, etc. Albert W. Sanson, the company's counsel, is located at 501 Bailey building. The same gentlemen are also or-

ganizers of the "Novelty Amusement Company," which will open and conduct motion picture theaters in and about Philadelphia. They are said to have "good backing."

A cry of fire was raised the past month at the Crystal Palace Moving Picture Theater, No. 336 South street, and a moment later a young man stepped forth theatrically with a fire extinguisher and squirted chemicals around in a truly astonishing manner. There was quite a panic among the audience which, however, was quelled. There was no fire, and the manager says it was an effort of a rival to "put him out of business." An investigation of the matter may be made by the authorities, it is said.

Suits were started the past month at Trenton and Atlantic City, N. J., against two motion picture theater owners for violating the so-called "blue law," forbidding theatrical and similar shows on the first day of the week, commonly called Sunday. Atlantic City council, at its past month's meeting, passed a measure giving the city recorder discretionary power in the matter of imposing fines for such violations. The recorder can make the fine \$200 or \$2, as he sees fit. The recorder, it is known, favors the \$2 limit—and so the exhibitors are doing business. At Trenton, Recorder Keffer refused to take a complaint against an exhibitor. Said the complaint must be made by the police and not come from a "sorehead political reformer." The recorder, it is said, may be "impeached."

Making his living by stealing and selling electric light bulbs stolen from various motion picture theaters is the peculiar charge made against a colored boy, caught red-handed in Camden, N. J., the past month by S. Curtis, of the Airdome.

William M. Miller will manage the new William Penn Theater, West Philadelphia, which opens October 4. The theater cost over \$200,000, seats 3,000 people and is beautifully decorated and furnished. Motion pictures will constitute an important part of performances, although vaudeville and the "legit" are to be the main principles of the performances.

The Pennsylvania Motion Picture Exhibitors' Association, organized here in July, is gaining new members right along and can now be said to be on a firm footing. Secretary Otto Miller, 3954 Market street, is doing good work for the association, which intends to oppose vigorously city or state legislation which is unjust and unreasonable. It is obvious that the association cannot advertise in advance a good many things it hopes to do, but earnest work is going on and the members' interests are being protected and upheld in legal, reasonable and rightful ways.

W. H. PRESCOTT.

Moving Pictures to Aid Irrigation

Senator Francis C. Newlands of Nevada, whose pet hobby is the reclamation of arid lands, has introduced the moving picture feature into Washington dinners. At a dinner party to which had been invited Attorney General Wickersham, Postmaster General Hitchcock, Secretary of Agriculture Wilson, Speaker Gannon, a number of senators and representatives and the members of the Gridiron club, a screen was stretched on the lawn and beautiful pictures displayed. Director F. H. Newell, of the reclamation service supervised the display, which was, of course, scenes in the far west and pictures of the reclamation work in progress.

Important Motion Picture Patents

By Austin Sherrill

IN THE August and September numbers of THE NICKELODEON, a review was given of several important motion picture patents bearing upon the patent situation in the motion picture industry in the United States today. Below is given a review of additional patents, control of which is in the hands of the Motion Picture Patents Company, as set forth in its literature.

Patent No. 673,329 was issued April 30, 1901, on application of Albert E. Smith, of Brooklyn, New York, and was assigned originally to the American Vitagraph Company. It covers very broadly and seemingly with valid claims, the framing device illustrated in the patent, consisting of two frames, one of which carries the film window and the other of which carries the film gate and the intermittent devices, the two frames being movable with respect to each other. There are six claims, which are given below in full:

1. In a kinetoscope, the combination with a fixed apertured diaphragm, of a frame adapted to carry the picture-film, actuating mechanism for the film, such mechanism being carried by said frame, and means for adjusting the position of the frame, the film and the actuating mechanism with respect to the diaphragm.

2. In a kinetoscope, the combination with a fixed apertured diaphragm, of a frame adapted to carry the picture-film and its actuating mechanism, and means for adjusting the position of the frame with respect to the diaphragm, consisting of a rack secured to the frame, a fixed pinion adapted to mesh with the rack and means for rotating the pinion.

3. The combination in a kinetoscope of a movable frame adapted to carry a picture-film and its propelling mechanism and provided with a rack, with a fixed diaphragm having a light-aperture and a support for said diaphragm, guides adapted to control the direction of motion of the frame and a pinion adapted to actuate the rack and frame.

4. In a kinetoscope, the combination with a fixed diaphragm provided with an aperture adapted to admit of the passage of the light and film-actuating mechanism, of means for adjusting the position of a picture-carrying film with respect to the aperture, consisting of a movable frame upon which are mounted the film and its said actuating mechanism, said frame being designed to move the film with relation to the diaphragm, guides adapted to control the direction of the movement of said frame and means for producing said movement.

5. In a kinetoscope, a frame adapted to carry the film, propelling mechanism for the film also carried by said frame, a frame adapted to carry the diaphragm and its light-aperture and means for adjusting the relative positions of the two frames and holding them in position after adjustment, the film and the light-aperture being moved one in relation to the other in the frame adjustment.

6. In a kinetoscope, a frame adapted to carry the film and its propelling mechanism, a frame adapted to carry the diaphragm and its light-aperture and means for adjusting the relative positions of the two frames and holding them in position after adjustment, consisting of a rack secured to one frame and a pinion secured to the other and having an operating-handle.

Patent No. 673,992 was issued to Thomas Armat, of Washington, D. C., on May 14, 1901. This patent dis-

closes a film gate made substantially of three parts, two of which are movable upon the fixed part or frame of the gate. Of the two movable parts, one is set under spring tension to maintain a constant tension upon the film as it passes through the gate, while the other is under a stronger spring tension, but is associated with a fourth element adapted to lift it from the film while the film is being moved through the gate. Thus, we have a constant tension under which the film is moved, and an auxiliary spring clip which grips the film and holds it flat in the film window while it is at rest, and while the projection of the image is being made.

Fig. 14, accompanying this article, shows Mr. Armat's improved film gate in a perspective view. The operation of the different parts will be understood from the figure, which shows only the frame, the constant tension member, the arm which extends downward at the left being the striker arm, which is engaged by a cam wheel. Fig. 15 shows a side view of the film gate in connection with upper and lower film feed wheels, and the film shift device, as well as the striker wheel for the intermittent tension member of the film gate.

Most of the claims are directed toward the detail of improvement in the film gate embodied in the intermittent tension placed upon the film and operated in connection with the film shift or intermittent motion. The upper feed loop also is mentioned, but is not claimed separately from the film gate features. Claim 9 may be taken as a representative specimen of the claims of this patent:

9. The combination with a film or strip and means for imparting movement thereto, of a tension device provided with a yielding member adapted to hold and keep the film taut and prevent flexing or puckering at the point of exposure, a rotatable element adapted to contact with a portion of the yielding member so as to relieve the pressure exerted thereby upon the film, together with means for intermittently moving the film through the tension device, substantially as described.

The specification of "a tension device adapted to keep the film taut and prevent flexing or puckering at the point of exposure" is included as a part of each of claims 1, 2 and 3. Claim 4 states that it must be interposed between the feed drums. Claims 5 to 11, inclusive, have the feature of the yielding member as an element, and Claims 12 and 13 include also means for actuating the yielding member to release the film from pressure. Claim 14, the last of the patent, seems to be directed toward one of the types of intermittent movement mechanism.

Patent No. 707,934 was issued on August 26, 1902, to E. & T. H. Anthony Company, of New York, as assignees of Mr. Woodville Latham, the patent being

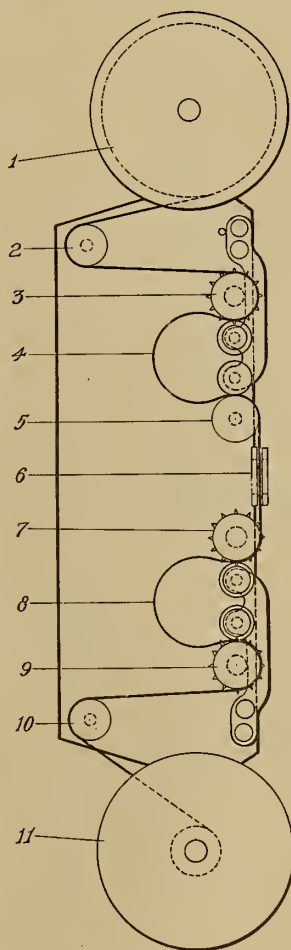


Fig. 14.

issued upon an application filed by Mr. Latham on June 1, 1896, some six years prior. This is known as the "Latham loop" patent, and covers in its claims the mechanism of the projecting machine which forms in the strip of film the upper and lower feed loops. The feed loops are well nigh indispensable in a first class projecting machine or camera, and this patent acquires a considerable importance in the motion picture industry from that fact.

The patent has nine figures, of which the one which illustrates most clearly the feature of the feed loops is presented in substance in Fig. 16 accompanying this article. In Fig. 16 the film is placed in the projecting machine upon the reel *I* and threaded through the feeding mechanism to the take-up reel *II*. It passes from the feed reel *I* over the idler roller *2*, then over the upper constant feed sprocket *3*, being formed into the upper feed loop *4* before passing over the idler roller *5*, then through the film gate *6* to the intermittent sprocket *7*, after which it is formed into the lower feed loop *8*, thence passing over the lower constant feed sprocket *9* and idler roller *10* to the take-up reel *II*. The theory of the device is that the upper constant feed sprocket takes all the pull required to draw the film from the reel, so that the intermittent sprocket is required only to pull the film through the film gate, taking up some of the slack of the upper feed loop. The lower constant feed sprocket is provided to prevent the take-up reel from pulling upon the intermittent sprocket when the reel takes up too rapidly, or to carry the weight of the unreeled film in case the reel takes up too slowly, or in case no take-up reel is used.

The claims are eleven in number. Claims 1 to 10 inclusive cover substantially the same subject matter, and Claim 1 may be reprinted to represent all of the first ten claims of the patent:

1. The combination with devices for supporting the bulk of a flexible film before and after exposure, of feeding mechanism located between the devices for supporting the film and separate and distinct therefrom, one of said feeding mechanisms

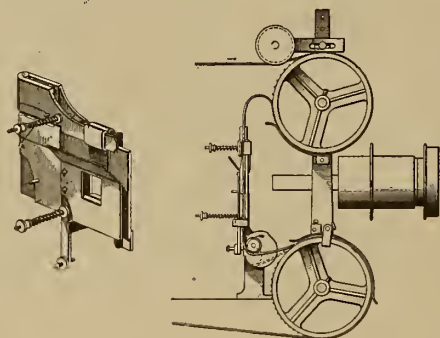


Fig. 15.

Fig. 16.

being constructed to uniformly feed the film and produce a predetermined supply of slack, and the other adapted to intermittently feed the slack across the exposure-window.

Claim 11 covers means for adjusting the bearings of the pin-wheel shaft and the star-wheel shaft to regulate the contact between the two parts of the Geneva movement.

Each of the first ten claims, bearing upon the feed loops, is very specific to the device presented in the disclosure of the patent, and specifies that the constant feed and intermittent feed devices must be entirely separate and distinct from the feed and take-up reels. It requires but mediocre invention to construct the feed

reel in such manner that the reel itself furnishes the constant feed required, thus avoiding the terms of the claims by a single simple modification. The claims as they stand, however, cover the feed loop devices of projecting machines as most generally built.

Patent No. 722,382 was issued March 10, 1903, to the American Mutoscope & Biograph Company, of New York, on an application filed two months previously by

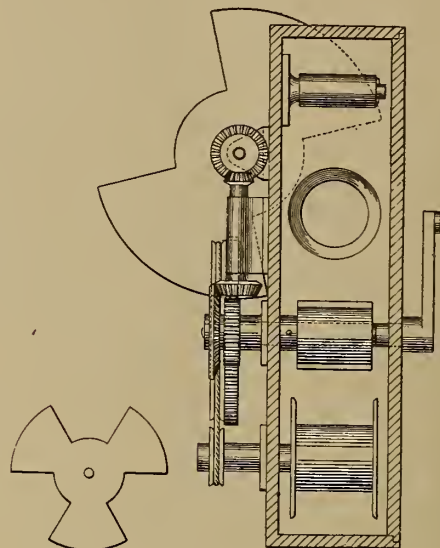


Fig. 17

Fig. 18.

Mr. John A. Pross, of Canastota, New York. The object of the invention in this patent is the reduction of flicker in the projected picture, and the method used to accomplish this object is the increasing of the rate of successive projection until the rate becomes so high that the flicker is so fast that it cannot be noted by the audience. The subject matter of the invention has come into wide use, and is thought by many to have great merit. The apparatus shown in the patent is such that a rate of projection of twenty-eight or forty-two pictures per second may be made upon the screen, while the film images are changed only fourteen times per second; this is accomplished by projecting from the same image either two or three times, according to the design or adjustment of the shutter used. In another sense, it provides merely for a reduction in the amount of light admitted to the picture screen and by that means reduces the flicker. It is known that with a lower intensity of illumination the flickering of the picture upon the screen is much reduced. Thus, the operator may reduce the flicker upon the screen by reducing the intensity of his arc lamp by one-third, thus reducing the intensity of illumination upon the screen by one-third. In like manner, the flicker is reduced when a shutter is placed upon the machine which cuts off one-third of the effective light passing through the film image, thus reducing the intensity of illumination upon the screen by one-third, but not saving any money on electricity bills.

Fig. 17 shows a three-bladed shutter, adapted to obscure two-fifths of the normally effective light, and Fig. 18 shows a two-bladed shutter, adapted to obscure one-third of the normally effective light. In Fig. 18, the shutter is shown mounted upon a projecting machine. In both of these figures, the shutter is designed to make a complete revolution for each shift of the strip of film in the intermittent mechanism of the projector.

The claims cover the feature of novelty broadly and completely. There are six claims, all covering substantially the same subject matter. Claims 1 and 4 are reprinted herewith as specimens:

1. In an apparatus for projecting a series of pictures of successive phases of moving objects, the combination with means for exposing the pictures in rapid succession, of means for intercepting the light during each period of substitution of the pictures, and also one or more times in each period of exposure, as and for the purposes set forth.

4. In an apparatus for projecting a series of pictures of suc-

cessive phases of moving objects, the combination with means for exposing the pictures in rapid succession of a rotary shutter having a plurality of blades and openings symmetrically arranged, adapted to intercept the light during the periods of substitution, and also one or more times between successive substitutions, as set forth.

Patent No. 785,205 was issued to the Vitagraph Company of America on March 21, 1905, on an application filed by Mr. William Ellwood. It covers a very specific arrangement of flame shields to prevent flames from the film gate rising to the feed reel above.

Some Questions Answered

By David S. Hulfish

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

Please give me a standard floor plan or diagram for fitting up a motion picture theater in a store room measuring 22 feet wide, inside measurement. How much floor space must be allowed for each seat? How large must the room for the picture projecting machine and operator be made, etc.?—W. W. J., Ohio.

The type of floor plan for a theater in a small store room which usually is followed more or less closely by theater managers was presented as "Floor Plan No. 1" in the August number of THE NICKELODEON. W. W. J.'s question is taken up further below in presenting and discussing "Floor Plan No. 2," shown in the diagram accompanying this article.

In Floor Plan No. 2, the exit doors at *B* are spaced in the middle of the partition and are opposite the central aisle of the auditorium. This constitutes one of the most important features of Floor Plan No. 2. It gives a direct exit from the aisle to the street without turning any corners, and is a very efficient exit for the audience in case of fire or panic. This detail of the construction of the house may be made a feature in advertising the theater, and furnishes a subject for some strong talk in the local newspapers, in comparison with competing houses not so thoughtfully built. Particularly it is a strong advertising point just after a fire or panic in a competing theater or in a nearby city or town, even though the event in the other place may have been of little importance.

The letters placed in Floor Plan No. 2 for reference to the different parts of the diagram correspond closely with the same letters when used as labels in Floor Plan No. 1. The entrance doors are at *A*, and swing either inward or outward, swinging inward to admit the incoming patrons and swinging outward that they may be available as an exit in case of fire or panic.

The exit doors are at *B*, and swing outwardly only. With exit doors swinging in either direction, many patrons would attempt to enter the theater through the exit doors, or would enter through those doors, confusing the ticket taker by having incoming patrons upon both sides of him, and acting further to injure the picture upon the screen if the exit doors are swung open during the daytime with a bright sunlit street outside.

The cashier's booth is shown at *C*, and in this case it is manager's office as well. The inside dimensions of this office are about 5 feet 8 inches by 9 feet 6 inches.

The ceiling is low, being about one-half the height of the ceiling of the main theater room. The partitions are built from floor to ceiling, and a floor then is put in half way up between the main floor and the main ceiling, thus determining the height of the ceiling of the manager's office. By this means a cashier's booth, manager's office and operating room for the projecting machine are built all at the same time, and of ample size for the purposes required.

The partition of the longer side of the manager's office is made up of a door and two windows. The window in the middle of the partition is merely of glass for lighting purposes during the day, or of ornamental design if desired. The window at the sidewalk end of the partition is the cashier's ticket window, and is provided with an opening for the sale of tickets. A shelf outside of the window may be 6 inches wide and 2½ feet long. Inside the window, for purposes of holding the stock of tickets and for making change, the shelf may be one foot wide and may be as long as four or five feet if desired, although three feet will be found ample, and entrance to the office through the door at *H* is less obstructed when the shorter shelf is used. Under the shelf inside the ticket window a cash drawer is placed. A high stool for the cashier may be provided, this detail being shown as the round object near the change shelf; in lieu of the high stool, and as an economizer of space where space is scarce, a hinged seat may be placed against the front or street wall of the little room, the seat being arranged either to fold against the front wall when not in use or to swing under the change shelf when not in use. Such an arrangement for providing for the comfort of the cashier will leave the floor space of the office so free that the manager may provide an extra chair for the entertainment and comfort of his callers at such times as the cashier is not on duty.

The manager's desk in the office is labeled *M*. It is set against the inner end wall of the office and against the side wall. The end wall of the office is shown in the diagram as being about 5 feet 8 inches long, and the door at *H* is 2 feet 6 inches wide, swinging inwardly. This leaves about 3 feet 2 inches for the desk. Desks even of the roll-top variety may be had with a length of three feet, but if another foot of desk is desired it would be advisable to build the manager's office

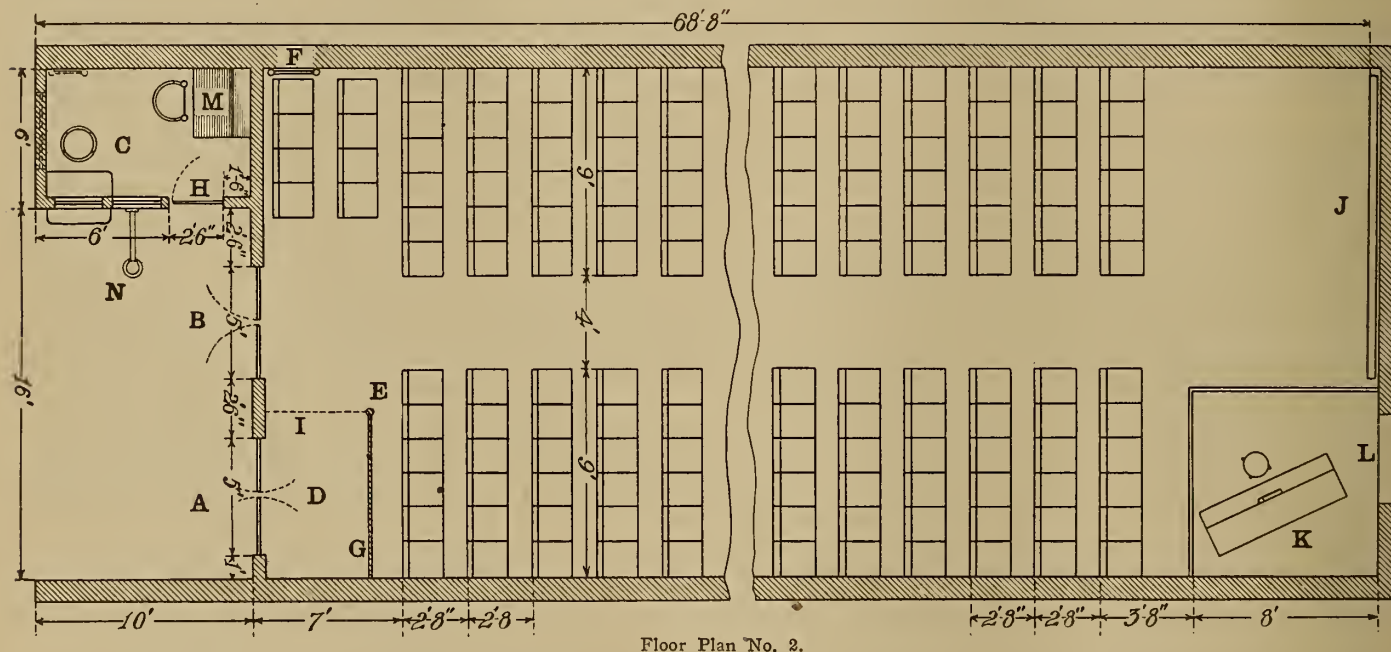
one foot wider in the first place or to change the door at *H* to swing outward instead of inward, as shown by the curved dotted line near it in the diagram. The door at *H* is set a foot and a half out from the north end of the side of the office; this provides a small floor space behind the door and at the right of the manager's desk, which will be available for office files. A tier of shelves may be built in that space, each shelf a little over two feet in length, and five or six shelves in number, extending from the floor to the 7 or 8-foot ceiling. Such a set of shelves should be sufficient provision for all the stationery, office supplies, books, papers, etc., including a file of *THE NICKELODEON*, which will be found necessary in the office of the manager. If, however, still further space is desired, the shelves may be extended for the full length of the wall in that space above the manager's desk.

The operating room for the projecting machine is directly above the manager's office and of the same size. The projecting machine stands in that corner of the operating room immediately over the letter *H* in the floor

when passed to prevent the operator or a visitor from stepping through the doorway accidentally.

Another course of access to the operating room is indicated by the dotted ladder in the manager's office at the extreme corner of the building. With a hole left in the floor of the operating room, a ladder may be built in the location shown by the dotted lines, thus requiring that anyone desiring to enter the operating room should pass through the manager's office to do so. The objection is that when the theater is in operation such persons would be passing through the cashier's booth. Both ladders, of course, would not be required, but the necessary ladder may be built in either of the two locations.

For proper ventilation of the operating room, it is necessary that a window be provided, either in the end wall at the front of the building or in the side wall over the cashier's window. Unless such a window, when cut into the wall above the cashier's window, is decorative in effect, it will probably detract from the appearance of the theater front far more by that location than it would if placed in the front of the building, opening upon the



Floor Plan No. 2.

plan. Some types of machine permit the operator to stand at the left of the machine if he so desires by making a few changes, and such a machine will be located as near as possible to the side wall of the operating room. In the end of the operating room and located directly above the manager's desk of the office and against the side wall of the theater is a doorway opening into the main theater room and some eight feet probably from the floor of the main room. Against the wall of the main room, at the letter *F*, is a ladder by which the operating room may be reached. This ladder should extend almost to the ceiling and should be but a few inches from the end partition of the theater room. It should have a rung level with the operating room floor, in order that a person may climb the ladder until the feet are level with the operating room floor and then step into the operating room conveniently. Whether this doorway is closed by a door is purely a matter of judgment or fancy of the manager or operator, but in either case a hinged bar three feet from the floor should be arranged across the doorway in such manner that it must be lifted

street. The manager's office also requires an end opening for ventilation for the comfort of the cashier.

The end wall openings for the manager's office and for the operating room may be arranged to resemble externally a door with a transom above, the line between the door and the transom being the line of the floor between the office and operating room. The transom should be as large as appearances upon the street will permit, may be a sash provided with glass, which will give light to the operating room during the day, and may hinge at the bottom or floor line, swinging in at the top. This will provide all that is needed for the operating room for ventilation. The floor, walls and ceiling of the operating room should be lined throughout with sheet iron, and the shelves in the room should be as few as possible. The small quantity of carbons, condensers, lantern slides and films that the operator really requires in the operating room can all be accommodated upon a very small shelf. The operating room need not be designed as an accumulating place for junk.

The doorway below the transom will extend in the

manager's office from the floor to the ceiling. If it is preferred to hang a door in this doorway, the door should be set with glass for the sake of the light during the day, and provided with an opaque window shade to shut out the gaze of the curious at night. When this door is opened for ventilation in summer, a screen door may be provided, and this may be curtained at the height of the cashier's window, shutting the change shelf and money drawer from the gaze of the passerby and giving ventilation above and below the curtain. The better plan of handling the front end of the manager's office is to divide the doorway by a permanent window sill at a height of about three feet from the floor, fitting the space above the window sill with a fixed sash frame, carrying a heavy wire net of, say, one-half-inch mesh, and also with a hinged sash filled with glass and provided with an opaque shade. Below the window sill the doorway is closed with paneled wood.

The projecting machine being located seven feet or more at one side of the center line of the theater, it is desirable that the picture screen also be located at one side of the center line. This arrangement is shown at the right-hand end of the diagram, Floor Plan No. 2. The platform *K*, carrying the piano and stool, is shown of a size about 8 feet square. At the left of the piano platform, as the screen is viewed, is the picture screen, measuring about thirteen feet long. With this length it should be about ten feet high, that a picture may be projected nine by twelve feet in size, if it is desired to project so large a picture.

With this arrangement of picture screen and piano, where the piano is not in any way in front of the screen the piano may be placed upon a raised platform. Eighteen inches high is enough. This makes the piano, and likewise the pianist, a part of the show. Every piano player, from tyro to professional, and many a person as well who is not a piano player at all, likes to watch the action of the pianist's hands upon the keyboard. To make the pianist thus a part of the show requires, of course, that a pianist be employed who is equal to the part and worthy of exhibition, if possible. The inclusion of such a feature in the theater program will add an interest to the theater for many patrons and will increase their patronage.

At *L* in the rear wall of the building is shown the rear door of the building. This door is avoided by the screen. If it is necessary, because of the limited length of the room, to place the screen *J* against the rear wall, it should be placed to avoid the rear door and leave that door available for an emergency exit. When such a condition exists, and the door is at the left as the back of the room is faced, the entire floor plan may be reversed to bring the screen *J* to the right to avoid the rear exit door. This places the manager's office at the other side of the theater front.

Floor Plan No. 2, as drawn, is laid out with the entrance at the right of the exit as the patron passes into the theater, and with the exit at the right of the entrance as the patron passes out. This arrangement takes cognizance of the American custom of passing to the right when on the public highways. In reversing the arrangement of Floor Plan No. 2 to bring the picture screen to the other side of the end of the room, the entrance at *A* will be at the left as the patron enters the theater; in passing out, the disadvantage of having the exit at the left of the entrance is not great, since the exit is straight ahead as the patron walks down the

aisle. The arrangement of entrances and exits in Floor Plan No. 2 is arranged especially to secure the advantage of the exit opposite the aisle, and this should not be sacrificed in reversing the floor plan, right for left.

It is desirable that the ticket window face the direction from which the greater number of people come. When the theater is upon a corner or very near a corner, and the side window ticket booth is built, as shown in Floor Plan No. 2, the ticket window should face the corner, if possible, even though this reverse the arrangement of the house. Where, on account of the length of the room, the screen *J* is placed several feet in front of the rear wall, the location of the back door does not need to be considered in deciding whether the picture screen, operating room and ticket booth shall be at the right or left.

Floor Plan No. 2 is drawn in two parts, opposite to each other, and matching each other in dimension and scale. The portion of the floor plan at the left shows the floor plan for the front end of a theater having the side office and the portion at the right shows the arrangement of screen and piano needed to agree with the front end arrangement. The number of rows of seats in the theater between the front end and the screen depends upon the desires of the manager. It may be limited by the size of the room or by some other condition. For a theater seating about 200 people, sixteen full rows and two short rows will make a total of 204. This will require a length of room from picture screen to sidewalk of about 68 feet 8 inches.

If the store room is amply long, the distance between the sidewalk and the entrance doors may be increased to twelve or fourteen feet instead of ten, thus increasing also the size of the manager's office and of the operating room.

The light shield at *G* should not extend to the ceiling, but should extend beyond the height of the doorway *A*, to prevent light from the doorway from shining directly upon the picture screen *J*. The removable bar at the dotted line *I*, extending from the point *E* to the wall, is for the purpose of holding back incoming patrons while a crowd is passing out, or for holding back incoming patrons after all seats are filled.

At *N* a guard for the ticket window is shown, protecting the purchaser of a ticket from the rush of an outcoming crowd. This guard may be made from two pieces of gas pipe, fastened together with an elbow and attached to the floor and to the office wall respectively, or it may be more ornamental. Suggested dimensions are three feet high and extending two and one-half feet from the wall. The object of this guard is to prevent the outcoming crowd of people from pressing so close to the cashier's window that new patrons just arriving will be unable to reach the window to buy tickets. While the outbound crowd may be much in the way of an arriving patron, yet the guard suggested will prevent them from passing too close to the ticket window.

Further discussion and suggestions on theater floor plans will be given in an early number of THE NICKELODEON.

Vincennes, Indiana, has passed a law prohibiting the use of any graphophone, megaphone, tin horn, trumpet, rattle or other instrument or device to make a noise or noises for the purpose of advertising or drawing, or attempting to draw, persons to any show, theater, place of amusement or entertainment.

Exclusive Rights to Special Pictures

By F. C. Hoyt

THE supreme court of the state of Michigan has decided that where, by contract with the owners, a person has the exclusive right to exhibit moving pictures of a certain event in a town, such person may sue to restrain their exhibition in the same town by others having no rights to do so.

The case was a suit brought by A. J. Gilligham against Carl Ray and W. S. Waterman, which was appealed by the defendants from the Muskegon county circuit court. The opinion is delivered by C. J. Blair.

The bill of complaint set up that under a contract with the Chicago Film Exchange, the owner and controller of "the original Nelson-Gans fight film pictures taken at Colma, Cal.," complainant acquired the exclusive right to show said pictures on or before the 26th day of November, 1908; that complainant had made arrangements at great expense to exhibit said pictures at the Grand Opera House at Muskegon on Thursday afternoon and evening, November 26, 1908, and that no one else had a right to exhibit said pictures on or before said day; "that your orator is informed and believes that films of the said original Nelson-Gans fight film pictures were rented by said Chicago Film Exchange to Walter Butterfield of Battle Creek, Mich., for use in Benton Harbor, Mich., on November 23, 1908, and November 24, 1908, and that said original Nelson-Gans pictures were surreptitiously and without authority or right brought to the city of Muskegon, and your orator further avers upon positive knowledge that said films are now being exhibited by said defendants Carl Ray and W. S. Waterman at the five cent picture theater known as the 'Lyric,' located on Western avenue, in Muskegon, Mich., without the consent of said Chicago Film Exchange, and without any right or authority whatsoever, and without the consent of your orator, and in violation of the rights of your orator in the premises; that after your orator had learned that said original Nelson-Gans Fight Pictures of September 9, 1908, were being exhibited in Muskegon, he called up one Max Lewis, manager of said Chicago Film Exchange, at Chicago, Ill., and talked with him over the long distance telephone, advising him of what was being done in Muskegon as aforesaid, and your orator was thereupon informed by said Max Lewis, manager of said Chicago Film Exchange, that no one other than your orator had any right to exhibit said original Nelson-Gans fight films of September 9, 1908, in Muskegon on or before November 26, 1908. Your orator further shows unto the court that said defendants are extensively advertising their exhibition of said pictures as aforesaid by handbills and otherwise, one of said handbills being hereto annexed, marked 'Exhibit B,' and made a part of this bill of complaint; that your orator has personally interceded with said Carl Ray and W. S. Waterman, defendants aforesaid, informing them of his rights in the premises, and exhibiting the telegram as aforesaid, and requested said defendants to discontinue the exhibiting of said pictures, which said defendants thereupon refused to do; that, if said defendants are permitted to continue the exhibition of said pictures in violation of the rights of your orator, your orator will suffer irreparable loss and injury, and that your orator has no adequate remedy

other than by the injunction of this honorable court; * * * that the said defendants Carl Ray and W. S. Waterman, and each of them, may be restrained and enjoined by the order and decree of this court from exhibiting said original Nelson-Gans fight film pictures, taken at Colma, Cal., September 9, 1908, on or before November 26, 1908; that, upon the filing of this bill of complaint, a restraining order or a temporary injunction may be issued in accordance with the practice of said court restraining said defendants Carl Ray and W. S. Waterman and each of them from exhibiting said original Nelson-Gans fight film pictures of September 9, 1908, in Muskegon, Mich., at any time prior to November 27, 1908." The reasons stated as the basis for the demurrer are as follows: "It appears from the allegations of said bill that there is no privity between complainant and defendants, and that complainant has no such interest in the subject-matter of this suit as would entitle him to maintain the same in a court of equity."

As was said in *Township of Merritt v. Harp*, 131 Mich. 174, 91 N. W. 156: "Under chancery rule 9a, we need not look further to the substance of the bill than to ascertain whether it is open to the specific objections raised by the demurrer." "A general demurrer challenges the equity of the case made by the bill, and will be overruled if a case for equitable relief is set out however imperfectly." *Greenley v. Hovey*, 115 Mich. 504, 73 N. W. 808. The Chicago Film Exchange, so far as the bill shows, owed no duty to complainant to protect him against the unlawful or fraudulent use of their film by others. If complainant had any cause of action whatever, it was against defendants. Having obtained the exclusive right to exhibit this film in Muskegon, he had the same right of action against any person unlawfully or fraudulently invading that exclusive right that the Film Exchange company itself would have had in the absence of the contract. It would hardly be contended that the corporation owning and controlling the use of this film could not protect its rights by suit to prevent the unauthorized use thereof. No good reason is perceived for denying the same right to the assignee of the corporation's exclusive rights within the contract limits of time and place. The argument of defendants' counsel is principally in support of other grounds of demurrer, which are not open for our consideration. Considering only the reasons assigned in the demurrer, it was properly overruled.

The decree was affirmed, with leave to answer in accordance with the rules and practice of the court.

Lecture on Picture Shows

"Motion Picture Entertainments" was the subject of quite a philosophical lecture July 18th at the quarterst of the Beacon Light Institute, a body of colored reformers and essayists of Philadelphia. Rev. Charles A. Tindley and others discussed moving picture shows from both the abstract and concrete points of view, and reached the conclusion that the show places are good or bad according to how they are operated, by whom, and the class of films and subjects shown. W. H. PRESCOTT

Teaching History by Motography

By L. Gardette

THE use of moving pictures for teaching the sciences has long received a certain limited recognition. But it is equally apparent that the art may be adapted to giving instruction in any branch of learning which demands action or motion. The teaching of history is one of the latest developments of motography. It is a production of the Gaumont Company, the film being entitled "The Battle of Austerlitz." The plan followed is that of throwing on the screen not successive pictures of an event or action, but successive charts on which are represented, for instance, the movements of armies during an engagement.

The history of great battles has been written with care from documents furnished by the various general staffs and by eyewitnesses. The battles of Napoleon I are notably the subjects of numerous documents in the archives of the French Ministry of War, which still serve for the instruction of French and foreign officers.

The study of one of these great contests, which often spread over a very great extent of territory, is long and detailed; the student must map out in thought, at different moments of the day, the emplacement of bodies of troops, must follow the movements of each, deduce the effects produced by the movements of the enemy's troops or by encounters with them, etc. If an observer, placed at a very great height, say in an airship, could have taken a moving picture of one of these great battles, what a means of instruction such a document would have been for military schools! But what could not have been done, and will never be done directly, may be artificially produced; and motographic projections thus obtained constitute a very modern method of instruction, at once precise, rapid, and fascinating.

It is interesting to examine the processes by which the makers produce films on which bodies of troops are seen to move, attack, retreat, and re-form. The technique is similar to that of trick pictures. For example, a trick picture will show a box of matches on the screen; it opens and a match jumps out and stands up by itself; another follows and stands by the first, and a third places itself across the others, forming a letter H. Little by little an entire word is thus formed, or sometimes a geometrical figure. The process is simple. On a horizontal table, above which a moving picture camera has been vertically arranged, is placed the closed match-

box, and then one turn is given to the handle of the apparatus; thus we have on the film a series of several images of the box. It is opened half way, and another series of images is obtained; then it is opened wide for the next series.

Then a match is taken out half way, then completely; it is placed successively in all the positions that it must occupy in order to stand finally in the chosen place; in each new position a turn of the handle is made, taking a series of images in that particular position. So, at length all the matches, one after the other, form the desired word or figure.

It may easily be understood that this succession of images, when projected on the screen, will produce the illusion of matches going by themselves from the box to their several positions.

Such a film requires a very long time for its preparation—the longer as the illusion is to be more complete and when consequently the successive positions, photographed separately, are to be nearer together.

It is this principle that has been utilized by Gaumont in representing the movement of troops at the battle of Austerlitz. The technical data were taken from the works of Commandant Colin, known for his special studies of the battles of the First Empire. His indications have been scrupulously observed in cutting out squares of cardboard proportional in size to the importance of the body of troops represented, and in placing them on the map in the different positions corresponding to their real movements over the ground.

Finally, to take account of the elapsed time, a clock-dial has been placed in a corner of the map, and its hands are seen to move during the progress of the battle. Napoleon I gained this victory December 2, 1805, and the action lasted from 7 a. m. to 4 p. m.

The film was made by placing the black cards representing the allied armies and the white ones representing the French army in the different positions occupied by them, and at the same time moving the hands on the clock-dial; it contains 2,500 images and is 164 feet long. The black cards bearing the figures 11 and 12 represent the army corps commanded by Bagration; those numbered 15 to 18, Buxhowden's corps; No. 14, that of Kutuzoff, and No. 13 the Russian Guard. Indicated by letters are the troops commanded by the French gener-



The Battle of Austerlitz, as Projected on the Screen.

als: Lannes (La.), Bernadotte (Bo.), Saint-Hilaire (St.), Oudinot (Ou.), Murat (Mu.), Legrand (Le.). The Emperor Napoleon is represented by a star.

On the screen, when this interesting film is projected, the bodies of infantry move, advance, engage each other, retreat; the cavalry charges again and again, and the clock advances as the battle progresses. Every action is indicated; the whole course and action of the battle is laid before the eye.

As an educational picture, the value of this film is unquestioned. As a popular subject for this country, there may be some question as to the interest the public would take in it. It is quite probable, however, that George Kleine, who is the agent for Gaumont in this country, will give the film a regular release date and start it on its rounds of the picture theaters.

A Successful Michigan Theater

The Grand Theater, at Calumet, Michigan, is owned and operated by Messrs. Rice and Vogel, Mr. D. E. Rice being manager. It has a seating capacity of four hundred. The program, which is changed three times a week, includes two illustrated song singers and music by a four-piece orchestra. Mr. Rice personally explains



The Grand Theater, Calumet, Michigan.

each picture to the audience, and by good management and careful attention to detail has built up a splendid year-around business. He receives many compliments from traveling men who have visited similar shows in other cities. The film service is furnished by the George K. Spoor Company of Chicago.

Revival of the Shadow Theater

Berlin has a theater which is meant to supply to children the kind of entertainment that can be made much more adaptable to them than any of the plays arranged for their especial benefit. The Munich shadow plays, in which the highly artistic figures are arranged by the painters of the city, cannot be said to be typical of such entertainments, since they are designed for the amusement of a small coterie of clever persons. They have proved the most artistic of all these shadow pictures, however, and are doubtless responsible for the revival of the vogue of this really ancient form of art.

The history of these performances in relation to the modern stage is interesting. The first performances of this kind in Europe were seen in Paris when Dominique Serephine introduced them. They were called the "Chinese shadows," although it has since been learned that these pictures, made from silhouettes against the light, originated in India and then spread to Turkey and Egypt, where they are still popular.

The silhouettes are features of every marriage ceremony in Egypt to this day. As far back as 1557 they played such an important part in the life of the people that there is in existence a prohibition of all revolutionary subjects. Louis XV took a special interest in the new art that Seraphin brought to France and had a shadow theater set up at Versailles. Seraphin got permission from the next king to transfer his theater to the Palais Royal, and there he prospered for years, returning little gratitude for the favors he had received from royalty, as he turned his theater over to the revolutionary subjects as soon as they became the fashion. When his heirs inherited the theater they carried it along until 1870. Then it became much more artistic as the famous Chat Noir, to which all Montmartre flocked and from which sprang the cabarets. Later Caran d'Ache designed the figures, and the famous Fragerolles looked after the music of the entertainments.

How different the present Berlin pictures are may be gathered from the fact that they are primarily intended to amuse children. They seem to have been more appreciated by the adults, who found much more to laugh at in their amusing gestures and artistic designs. The speeches were read by good actors and the tales illustrated were taken from the German fairy stories. Whether or not the shows will be successful, they are said to be highly artistic.

Moving Pictures Adapted to the Stereoscope

A new and almost startling improvement on the time-honored and popular scientific instrument, the stereoscope, has recently been brought forth, says R. C. Wagner, in the *Technical World*. Not since its invention some seventy years ago by Professor Wheatstone, has any important improvement been made, and doubtless none would have been made at all but for the advent of the moving picture. The pleasing combination of the moving picture and the stereoscope, however, has opened up something entirely new in the amusement world. It is really first cousin to the phonograph, and its possibilities of amusing the multitude through the sense of sight are unlimited. To see a picture consisting of about three hundred or more continuous photographs, full stereoscopic size, turning about on a hub, and see the solidity, or perspective effect as given by the stereoscope, is something not soon forgotten. To look through a common stereoscope, say at a picture entitled, "A passenger train making eighty miles an hour," we would have to stretch our imagination somewhat, otherwise the train, without the title, would appear to be standing still. But not so when the same train, photographed by the special camera used, is shown by a series of several hundred pictures in the new rotary stereoscope. Here we behold a train that is actually coming, everything appears to stand out in bold relief, and binocular vision here does for you far more than your imagination could possibly do in the first instance. The sets of pictures are put on and taken off similarly to the records of a phonograph.

Regulations of Picture Theaters

By Charles F. Morris.*

MICHIGAN.

Detroit.—(1) Ordinance passed April 14, 1908 (to be amended). (2) Fifty. (3) One film exchange.† (4) About five moving picture shows in buildings occupied for living purposes. (5) Inspected weekly by fire marshal and public lighting commission. (6) No fire with serious results.

Muskegon.—(1) Ordinance passed September 14, 1908. (2) Six. (3) No film exchanges. (4) Four moving picture shows in buildings occupied for living purposes. (5) Inspected occasionally by chief of fire department. (6) No loss of life from fire.

Saginaw.—(1) No regulations other than a show license. (2) Ten. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected by chief of fire department and city electrician. (6) No fires reported.

MINNESOTA.

Duluth.—(1) Ordinance passed July 21, 1908. (2) Seven. (3) No film exchange. (4) Three moving picture shows in buildings occupied for living purposes. (5) Inspected at least once a month by building inspector. (6) No loss of life from fire.

Minneapolis.—(1) Ordinance adopted March 13, 1908. (2) Fifteen. (3) Three film exchanges. (4) Six moving picture shows in buildings occupied for living purposes. (5) Inspected once in ten days by department of buildings. (6) "We have been very fortunate here. Have never had but two film fires where the whole roll or film* was lost."

MISSOURI.

St. Louis.—(1) Ordinance passed April 3, 1908. (2) 147. (3) Seven film exchanges. (4) No reply. (5) Inspected weekly by building commissioner, fire prevention bureau and factory inspector. (6) No fire has resulted in loss of life.

MONTANA.

Butte.—(1) Apparently no complete ordinance; steel enclosures or booths required. (2) Five. (3) One film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected monthly by city electrician. (6) One fire; confined to the steel booth.

NEBRASKA.

Lincoln.—(1) No reply. (2) Three. (3) No reply. (4) One moving picture show in a building occupied for living purposes. (5) Subject to inspection by fire chief and city engineer. (6) No fire resulting in loss of life.

South Omaha.—(1) No ordinance as yet. (2) Three. (3) No film exchange. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected by police. (6) "Had no fire yet, and we are not looking for any."

NEW HAMPSHIRE.

Manchester.—(1) No ordinance. (2) Three. (3) No film exchange. (4) All located in buildings occupied for living purposes. (5) Inspected by building inspector in his discretion. (6) No loss of life from fire.

NEW JERSEY.

Bayonne.—(1) No reply. (2) Three. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected by chief of fire department. (6) No loss of life from fire.

East Orange.—(1) "No moving picture theater of any kind allowed in the city."

Newark.—(1) Regulated by building department and the bureau of combustibles and fire risks. (2) Twenty-one. (3) No film exchange. (4) Three moving picture shows are in buildings occupied for living purposes. "They are fireproof and provided with fire escapes." (5) Inspected by the building department and by the bureau of combustibles and fire risks at least three times a week; also inspected every Saturday evening "to see that the aisles and exits are clear and red lights over the exits and burning." (6) No loss of life from fire.

Passaic.—(1) Ordinance being considered. (2) Ten. (3) (4) (5) (6) No replies.

Paterson.—(1) Regulated only by the chief of fire department. (2) Seven. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected daily by fire department. (6) No loss of life from fire.

Trenton.—(1) No ordinance, but subject to the supervision of building inspector. (2) Ten. (3) No film exchange. (4) Three moving picture shows in buildings occupied for living purposes. (5) Inspected by building inspector and police. (6) No loss of life from fire.

NEW YORK.

Albany.—(1) Apparently no rules excepting theater ordinance of 1904. (2) Twelve. (3) No film exchange. (4) Three moving picture shows in buildings occupied for living purposes. (5) "No specified time for inspection. Fire department visits daily and makes thorough inspection when directed by commission of public safety." (6) Several fires; no loss of life.

Amsterdam.—(1) No ordinance. (2) Three. (3) No film exchange. (4) One moving picture show in a building occupied for living purposes. (5) Inspected by the fire warden. (6) One slight fire; no loss of life.

Binghamton.—(1) A public health law is in force, which apparently provides for safety from fire and panic. (2) Six. (3) No film exchange. (4) Four moving picture shows in buildings occupied for living purposes. (5) Inspected at least weekly by health department and fire marshal. (6) One fire; no loss of life.

Buffalo.—(1) City ordinance; requirements of the Buffalo Fire Underwriters' Association also enforced. (2) Eighteen. (3) Several film exchanges. (4) "No moving picture theater located in building occupied for living purposes. The ordinance permits only the janitor to live in the building." (5) "Moving picture theaters are under constant triple inspection by the police, by the fire department and by inspectors from the bureau of buildings, who visit the theaters continuously." (6) No loss of life from fires.

Cohoes.—(1) Ordinance under consideration. (2) Four. (3) No film exchange. (4) Three moving picture shows in buildings occupied for living purposes. (5) Inspected about twice a month by chief of fire department. (6) No loss of life from fire.

Newburg.—(1) Ordinance in force. (2) "One moving picture show exclusively, and other moving picture shows given at other places occasionally." (3) No film exchange. (4) One moving picture show in building occupied for living purposes. (5) Inspected periodically by building inspector. (6) No loss of life from fire.

Oswego.—(1) General building and fire marshal's rules apply. (2) Three. (3) No film exchange. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected weekly by fire marshal. (6) No loss of life from fire.

Poughkeepsie.—(1) General ordinance in force. "The moving picture exhibitions are licensed by the month, subject to inspection by the chief of police and the chief of the fire department at any time. The licenses for these places can be revoked at any time at the discretion of the fire chief or the chief of police." (2) Four. (3) No film exchange. (4) "The moving picture theaters occupy the ground floors in the buildings in which they are located and the floors above are occupied for dwelling purposes." (6) No loss of life from fire.

Rochester.—(1) Ordinance in force. (2) Ten. (3) One film exchange. (4) Seven moving picture shows in buildings occupied for living purposes. (5) Inspected daily by ordinance officer who has full charge of the issuing of all licenses. (6) No loss of life from fire.

Schenectady.—(1) Under strict supervision of fire department. (2) Six. (3) No reply. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected monthly or oftener by chief of fire department. (6) One fire; no loss of life.

Utica.—(1) No ordinance. (2) Four. (3) No reply. (4) No moving picture show in building occupied for living purposes. (5) Inspected frequently by chief of fire department. (6) No loss of life from fire.

*Concluded from the September number.

†Erroneous.

Watertown.—(1) No ordinance. (2) Five. (3) One film exchange. (4) Two moving picture shows in buildings occupied for living purposes. (5) No reply as to inspection. (6) No loss of life from fire.

Yonkers.—(1) No ordinance. (2) Four. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected frequently by fire and police departments. (6) No loss of life from fire.

NORTH CAROLINA.

Wilmington.—(1) Apparently no ordinance. (2) Two. (3) No film exchange. (4) One moving picture show in building occupied for living purposes. (5) Inspected every three months by fire commission. (6) No loss of life from fire.

OHIO.

Akron.—(1) Under supervision of fire department. (2) Six. (3) One film exchange. (4) One moving picture show in building occupied for living purposes. (5) Inspected monthly by captains and wire inspector of fire department. (6) One fire; no loss of life.

Canton.—(1) Apparently no ordinance. (2) Five. (3) No film exchange. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected by chief of fire department. (6) No loss of life from fire.

Columbus.—(1) An ordinance has been recommended by department of public safety. (2) Nine. (3) Two film exchanges. (4) Six moving picture shows in buildings occupied for living purposes. (5) Inspected weekly by fire department. (6) No loss of life from fire.

Dayton.—(1) Under supervision of fire department. (2) Nineteen. (3) (4) No replies. (5) Inspected by chief of fire department. (6) No serious fire; no loss of life.

Lima.—(1) Ordinance in force. (2) Four. (3) No film exchange. (4) One moving picture show in a building occupied for living purposes. (5) Inspected monthly by chief of fire department. (6) No loss of life from fire.

Zanesville.—(1) No ordinance. (2) Two. (3) No reply. (4) One moving picture show in a building occupied for living purposes. (5) Inspected by state factory inspector. (6) No loss of life from fire.

OREGON.

Portland.—(1) Rules and regulations adopted June, 1908. An ordinance has been drafted. (2) Twenty-six. (3) Six film exchanges. (4) Eight moving picture shows in buildings occupied for living purposes. (5) Inspected weekly as a rule by fire department. (6) Three fires; confined to lamp house*; no loss of life.

PENNSYLVANIA.

Erie.—(1) Ordinance pending. (2) Nine. (3) No film exchange. (4) One moving picture show in a building occupied for living purposes. (5) Inspected weekly by inspector of buildings. (6) No loss of life from fire.

Harrisburg.—(1) Under supervision of fire department. (2) Ten. (3) One film exchange. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected weekly by fire department. (6) No loss of life from fire.

Lancaster.—(1) Ordinance in force. (2) Five. (3) No reply. (4) No moving picture show in a building occupied for living purposes. (5) Not regularly inspected. (6) No loss of life from fire.

Philadelphia.—(1) Ordinance approved February 20, 1908. (2) 158. (3) Five film exchanges. (4) Twenty moving picture shows in buildings occupied for living purposes. (5) Inspected weekly by fire marshal's office. (6) No reply as to loss of life from fire.

Reading.—(1) No ordinance. (2) Seven. (3) One film exchange. (4) Three moving picture shows in buildings occupied for living purposes. (5) Theaters inspected monthly by building inspector. (6) No loss of life from fire.

Shenandoah.—(1) Apparently no ordinance. (2) Seven. (3) No reply as to film exchanges. (4) Four moving picture shows in buildings occupied for living purposes. (5) Inspected by the burgess. (6) No loss of life from fire.

Wilkes-Barre.—(1) No ordinance. (2) Six. (3) No film exchange. (4) Four moving picture shows in buildings occupied for living purposes. (5) Inspected five times a year by building inspector and chief of fire department. (6) No loss of life from fire.

Williamsport.—(1) No ordinance. (2) Five. (3) No film exchange. (4) No moving picture show in building occupied

*Operating booth.

for living purposes. (5) No inspection. (6) No loss of life from fire.

York.—(1) No ordinance or rules. (2) Eight. (3) No film exchange. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected periodically by the mayor, chief of police and state factory inspectors. (6) No loss of life from fire.

RHODE ISLAND.

Pawtucket.—(1) No ordinance. (2) Five. (3) No reply as to film exchanges. (4) One moving picture show in a building occupied for living purposes. (5) Inspected by chief of fire department at his pleasure. (6) No loss of life from fire.

SOUTH CAROLINA.

Charleston.—(1) Ordinance adopted June, 1907. (2) Eight. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected three times a week by city electrician, also by fire department. (6) No loss of life from fire.

TEXAS.

Fort Worth.—(1) No ordinance. (2) Ten. (3) Four film exchanges. (4) Several moving picture shows in buildings occupied for living purposes. (5) Inspected by city electrical inspector at his discretion. (6) No loss of life from fire.

Galveston.—(1) No ordinance. (2) Ten. (3) No film exchange. (4) All moving picture shows are located in buildings occupied for living purposes. (5) Inspected weekly by fire department. (6) No loss of life from fire.

VIRGINIA.

Norfolk.—(1) Ordinance adopted May 1, 1907, patterned after National Electrical Code. (2) Eleven. (3) Two film exchanges. (4) One moving picture show in a building occupied for living purposes. (5) Inspected semi-monthly by the mayor, chief of police and chief of fire department; monthly by city electrician. (6) No loss of life from fire.

Petersburg.—(1) Ordinance adopted June 26, 1908. (2) Six. (3) No reply as to film exchanges. (4) No moving picture show in building occupied for living purposes. (5) Inspected twice a year by mayor, chief of police and chief of fire department. (6) No loss of life from fire.

Richmond.—(1) Ordinance in force. (2) Nine. (3) No film exchange. (4) Four moving picture shows in buildings occupied for living purposes. (5) Inspected semi-annually, or oftener, by board of public safety, consisting of the mayor, chief of police and chief of fire department. (6) Several small fires; no loss of life.

Roanoke.—(1) No ordinance or rules. (2) Four. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected by fire board at will. (6) No loss of life from fire.

WASHINGTON.

Seattle.—(1) Ordinance in force. (2) Fourteen. (3) No film exchange. (4) Nine moving picture shows in buildings occupied for living purposes. (5) Inspected by building department and city electrician. (6) No loss of life from fire.

Spokane.—(1) National Electrical Code in force. (2) Thirteen. (3) Two film exchanges. (4) No moving picture show in building occupied for living purposes. (5) Inspected once or twice a week by electrical inspector, also by fire marshal. (6) Only slight fires. NOTE—No alterations or additions can be made without the approval of the electrical and gas department. No smoking or visiting permitted in the projecting-machine room, which must be kept in a clean and orderly condition at all times.

WISCONSIN.

La Crosse.—(1) Under state regulation. (2) Four. (3) No film exchange. (4) No moving picture show in buildings occupied for living purposes. (5) Inspected by fire department. (6) No loss of life from fire.

Milwaukee.—(1) Underwriters' requirements enforced since May, 1907. (2) Fifteen. (3) Two film exchanges. (4) No moving picture show in building occupied for living purposes. (5) Inspected about three times a year by building department, or oftener on complaint. (6) No loss of life from fire.

Racine.—(1) Under state regulation. (2) Four. (3) No film exchange. (4) No moving picture show in building occupied for living purposes. (5) Inspected often by department of police. (6) No loss of life from fire.

Superior.—(1) Under state regulation. No local ordinance. (2) Five. (3) No reply as to film exchanges. (4) Two moving picture shows in buildings occupied for living purposes. (5) Inspected by chief of fire department. (6) No loss of life from fire.

A Record in Theater Building

By Clifford Weldon

A RECORD-BREAKING performance in the construction of a theater for street railway park service was recently accomplished at Norumbega Park, Auburndale, Massachusetts, under the direction of Matthew C. Brush, vice-president and general manager of the properties controlled by the Boston Suburban Electric Companies. At 2 o'clock Friday morning, June 4, the large steel, open-air theater at the park was burned to the ground, and the management faced a loss in revenue of upward of \$1,000 a day for each day that performances were suspended. An immediate decision was



June 4; the Theater in Ruins.

made to rebuild, and the work was done in eight days, a total seating capacity being provided for over 3,000, which is 150 more than in the structure destroyed. Although the new theater is to be replaced by a structure of reinforced concrete at the close of the present season, it is practically the equal of the previous structure throughout.

The fire originated in one of the dressing rooms adjoining the stage, and was discovered by the night watchman at 1:56 a. m. The Newton fire department was immediately summoned by an alarm from a private box at the entrance of the park. General Manager Brush arrived at the scene at 2:20 a. m., Assistant General Manager Sylvester reaching the spot at about the same time. It was at once seen that the theater could not be saved, and immediately steps were taken to notify the Boston newspapers, insurance adjusters, the engineer who designed the structure, structural steel men, carpenters, contractors, the architect of the theater, and every available man connected with the railway organization, by telephone. At 4 a. m. G. H. Brazier, of J. R. Worcester, Boston, consulting engineer, arrived on the scene and outlined plans for meeting the situation from the standpoint of design. Within half an hour after the fire started, steps were taken to prepare for the erection of a new structure. By 4:30 a. m. 75 men were on the ground ready to clear away the debris as soon as the ruins could be sufficiently cooled. These men were called from the track, line, car house and transportation departments from all divisions. At 5 a. m. a number of carpenters and

contractors arrived to figure on the cost of the new work in a rough way, and at 6 a. m. the approval of President James L. Richards to rebuild was secured. At 7 a. m. the first of the contractors' teams arrived to remove the wreckage, which is illustrated herewith, and which included a mass of twisted steel weighing about 100 tons. During the progress of the fire men were stationed at the cages of wild animals housed in the park zoo, with rifles loaded, ready to meet any contingency. At 8 a. m. the insurance adjuster arrived, and at 9 a. m. a force of steel erectors reached the park, and went to work on the removal of the steel. The rivets were cut out by hand, but the steel members were removed by block and tackle connected with a donkey hoisting engine. At 10 a. m., Friday, the first load of lumber arrived at the park from Waltham. By noon, Friday, dasher signs inviting the public to visit the ruins were placed on all cars of the Boston Elevated Railway Company and the Boston Suburban Electric Companies, and a large sign was also placed on the ruined steel work, outside the park. On this day temporary electric lighting was installed to enable work to be done day and night at the site of the fire. This was handled by the line department of the railway.

Clearing of the ruins was continued on Saturday, June 5, and lines were run by the engineering force. Plans and specifications were drawn up and submitted to the contractors, and on Sunday, June 6, the contracts were awarded. Erection of the posts underneath the inclined floor of the auditorium was well under way Sunday. On Monday, June 7, regular construction under the contracts was initiated. It was decided to make the floors of the stage, property room, dressing rooms and auditorium permanent, leaving the superstructure tem-



June 6; First Timber Work.

porary in character. In the main the plans of the previous theater were followed. A photograph of the progress of the work was taken each day at 2 p. m.

From Monday, June 7, to Saturday, June 12, all the cars of the Boston Elevated and Suburban systems carried posters asking the public to visit the park and see the road build a theater in eight days, and a large number of people took advantage of the opportunity. Mr. Brush

promised the public that the theater would be opened for regular performances on Monday afternoon, June 14. On Monday, June 7, the foundations of the floor of the auditorium were practically completed and the floor boards laid in part. The women's rest pavilion, near the theater, had been damaged slightly by the fire, but this was nearly



June 8; Preparing the Floor.

repaired by this date. The final running of lines for the stage was completed Monday. On Tuesday, June 8, the flooring of the auditorium was entirely covered in and the posts supporting the stage were built. On Wednesday, June 9, cross-bracing for the stage was undertaken and gin poles were erected for the placing and support of the roof covering, canvas being used for the latter. Thursday, June 10, the erection of the canvas roof was



June 10; The Floor Completed.

well under way, and the flooring of the stage rapidly pushed. The latter consisted of a 2-inch hardwood floor, laid on 3-inch spruce planking. The hardwood was oiled before use, as was the auditorium floor. The canvas was supported on three gin poles, 35 feet long, of hard pine, with ten shorter poles set at the sides for guying. The supporting of the stage required the setting of about 100 posts, while over 500 were needed for the floor timbers of the auditorium. On Friday, June 11, one week after the fire, the canvas roof was up; the seats were in place, 3,000 having been brought from Somerville in a service car and trailer; the framing for the stage roof was under way, and the side and end walls

of the dressing rooms were closed in. Saturday, June 12, and Sunday, June 13, the auditorium was cleaned up, and the final work done upon the stage and its surroundings. The theater was completed by Monday afternoon and ready for a performance, but the absence of an audience deferred the opening until the evening, when a large and enthusiastic attendance was present.

In the construction of the theater about 100,000 feet of lumber were used. The heaviest timbers were the four corner posts supporting the theater stage roof, which is of wood. These were 40 feet long and 12 inches square. The lumber was hauled to the park in automobile trucks. All sawing was done by hand on the grounds. The lighting supplies were brought from Boston, ten miles distant, in a taxicab. The canvas was transported in a special car of the Boston Elevated Railway Company. Many of the supplies used were drawn from the storerooms of the Suburban lines. The night illumination was effected by twenty-five arc lamps. The stage



June 12; the New Theater Nearly Finished.

is provided with lighting connections from the turbine power plant of the companies at Waltham, and is also connected with the Boston Edison service. All the wiring was inspected by the city authorities of Newton before it was used, and the plumbing was inspected practically as fast as it was completed. The day before the theater was completed, Sunday, June 13, posters were placed on the cars announcing that the work was finished, as promised. The inside of cars was also pressed into service



June 14; Ready for the Public.

for advertising. The work was handled by a total of 300 men, divided into two daily shifts of eighteen hours each. The men were fed at the park restaurant. General Manager Brush was on the grounds and in touch with the telephone line practically every minute of the week. A

special instrument was located at the site of the theater, and an operator provided to attend it. Shortly after the opening of the new theater, lantern slides showing the progress of its construction from day to day were prepared and exhibited in connection with the regular entertainment. It is the intention of the company to rebuild the superstructure in the fall, and employ reinforced concrete throughout, making the theater probably the largest and most complete fireproof open-air establishment of its kind in the world. Among the officials whose co-operation made the rapid building of the theater possible are: Gen-

eral Manager Brush, who bore the immediate responsibility for the entire project; Assistant General Manager Sylvester; Carl Alberte, manager of Norumbega Park; George Hill, superintendent of wires; Thomas Demoy, foreman of tracks; Dan O'Connors, master painter; Samuel L. Brown, architect, Boston; G. H. Brazier, of J. R. Worcester, engineer, Boston; J. Hargedon, West Newton, contractor for staging and floor. The entire force of men worked with enthusiasm and loyalty to bring about the result obtained. To date the cost of building the theater anew is about \$13,000.—*Electric Railway Journal*.

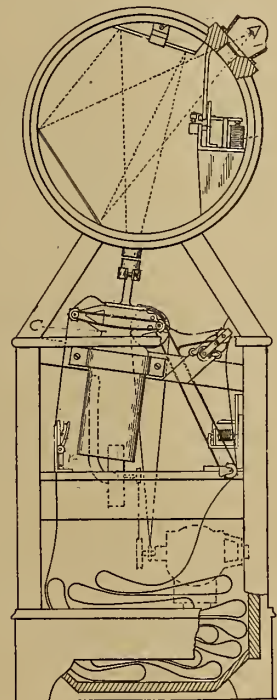
New Amusement Patents

By Austin Sherrill

It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

929,660. Celluloid. As a new article of manufacture, a plastic product consisting of celluloid and an albuminoid product extracted from maize, which is soluble in the solvents of the elements of celluloid. The final product is stated to be homogeneous and translucent and far less combustible than celluloid, and the net cost much lower. This patent may be of interest in a study of "non-flam." moving picture film. Leon Devaux and Henri Allaire, Paris, France.

929,678. Kinetoscope. The device as a whole is intended for the projection of moving pictures on a small scale. Standard film may be used, the projection being from an incandescent lamp within a small cabinet to a screen in the upper part of the cabinet, or to an eyepiece. Coin controlled devices are connected with the complete device. A feature of interest applica-



929,678.

in the loop which corresponds to the bottom loop of a projector, and associated with it is a centrifugal governor controlling the film to moving picture machines of any type is a safety shutter for protecting the film from the heat of the lamp in case the film stops in the film window. This consists of a sprocket wheel

lamp. This extra sprocket wheel is driven by the pull of the picture film as it is taken up by the lower constant feed sprocket. When the film breaks and the break passes the auxiliary sprocket the connection between the auxiliary and the lower constant feed sprocket is broken, the auxiliary sprocket stops, and the speed-controlled devices connected therewith operate to extinguish the light. The claims cover the fundamental principle very broadly. Joseph E. Lockwood, Detroit, Mich.

929,743. Kinetoscope. The invention relates to all kinetoscopes using the Geneva or "pin-and-star" movement for the intermittent sprocket. The object is to reduce flicker by producing a longer "dwell" or interval of rest of the film and a shorter period of movement between successive pictures. To effect this, the inventor places his pin wheel loosely upon his main shaft and connects it with the shaft by a spiral spring; a dog holds the pin wheel during a part of the revolution of the main driving shaft and releases it just before the picture is to be shifted. The pin wheel now leaps forward under the power of its spring and turns the star wheel quickly, again coming to rest under control of the dog until the next picture is required to be brought into the film window. Earl M. Wooden, New York, N. Y., assignor of one-half to Rube R. Fogel, of same place.

929,753. Amusement Apparatus. A novel riding device for summer parks. Means is provided for advancing a vehicle along a pathway, and other means for turning it as it advances. Lloyd Collis, New York, N. Y.

929,972. Amusement Apparatus. In the same class as the patent mentioned above, the carriage of this railway is watertight and submarine for a portion of its travel. Windows are provided whereby the passengers may look out into the water as they pass through it. Cornelius H. McGiehan, Jersey City, N. J.

930,037. Film Reeling Machine. This is a device for the reeling of moving picture film from one reel to another, designed principally for purpose of inspection of the film as it passes from reel to reel, as is customary in film exchanges. Two fire-



930,037.

proof boxes have their film apertures toward each other, one of the boxes being provided with a winding mechanism. Nathaniel H. Brown, Philadelphia, Pa., assignor to Williams, Brown & Earle, of same place.

Power of the Trade Journal for Selling

By Emerson P. Harris

THE best advertising medium is the one which will so convey the right copy as to do the largest amount of selling work per dollar of cost. By selling work is meant work necessary to be done to produce sales.

The possible buyer is not made an actual buyer at a single step.

It is one thing to win the buyer's favor for an article and another to make adjustments incident to closing the sale.

And, while the act of selling is in practice usually thought of as a simple unit, when we come to do the work by machinery it is found necessary to analyze the operations of the mind according to the laws of its action.

Buyers must be moved through several steps to be brought to the buying point.

They must have their attention attracted to the article. They must have their interest in it awakened. They must be informed as to its nature, utility, and merits. They must be convinced of its value. They must be moved to action—to closing.

Broadly speaking, and thinking of buyers in the mass, is not each of these operations necessary, and does not each one require an expenditure on the part of the seller?

Whatever moves buyers through one or more steps toward the buying point does necessary selling work.

The question is, how to do each one of these parts of the selling work so that the total result will be the largest possible sales at the least cost.

An advertisement may, for some products under some conditions, complete sales and make it possible to measure its total available selling work by the actual sales it makes.

Under other conditions the advertising will bring inquiries, the following up of which will produce sales.

Under other conditions, advertising may be doing the most valuable kind of work without ever completing or bringing an inquiry. When ten thousand possible buyers are being worked upon, as much necessary selling work is being done in bringing half these prospects half way up to the buying point as in bringing half that number up to the buying point. And where a sale can only be half made by advertising, it is still just as desirable to do that half in the most economical way.

It is difficult to measure the selling work done by advertising when its value is not at all indicated by sales, or even inquiries.

That is the reason why it is so difficult to judge of the value of the trade journal as a medium. Very many of the articles advertised are such, and the conditions of marketing are such, that by no possibility can the efficiency of a medium be judged by inquiries.

In many cases these very articles are such as to derive greatest advantage from the attention attracting, interest awakening, information imparting, facilities of the trade journal. This because this favor-winning work is absolutely necessary to be well and economically done in the case of these products; and, second, because the article is of such a nature as to admit of definite and strong language in describing it.

Broadly speaking, the favor-winning work done by the technical journals is of this character.

On the other hand, the mercantile papers largely perform sales-computing work, so that the results are more apt to be easily measurable.

To judge of the value of the trade journal as an advertising medium, the real nature of selling work must be kept in mind.

To be sure, inquiries occasionally come from technical journal advertising which result in sales, the profits on which pay the cost of advertising for many years. But as valuable as these results are, they must, it seems to me, be regarded as incidental to the real selling work which every good advertisement is doing in every good trade medium all the time.

What is the secret of the strength of the trade paper as an advertiser of selling work? How can its steady and rapid growth for the past two decades be accounted for?

I believe this answer is to be found in the peculiarly strong appeal which the trade journal makes to its readers.

In the trade journal the reader meets the advertiser half way. The buyer takes the trade journal because he wants to read the advertisements, as well as the text.

The reader seeks money-making information and suggestions in his trade paper. He is just as desirous of getting information about appliances and supplies which can be turned to profit as he is of getting other information from the editorial pages.

Drop the advertising pages from the trade journal and the circulation will drop. Improve the advertising pages and the circulation will increase.

The fact that the trade publisher gets ten times as much from advertisers as the general magazine is not due alone to the larger purchasing power of each subscriber. The trade journal automatically selects the people the advertiser needs to reach.

It reaches the right establishments, and the right man in each establishment. It is taken by the man who makes opinion for his own and other establishments, thinks for himself, takes the initiative, and sets the pace in his line of business.

Your worth-while trade journal reaches the open-minded, alert, and inquiring, and is read by them when they are seeking information and suggestions to guide their actions.

The reader of the trade journal will meet the advertiser half way, because it is more to his interest to learn of good things than it is to the interest of the seller to have him.

The reader reads the advertisements to learn of things he can make money by buying.

Why does the reader study prices current of things he needs to buy?

Has he not the same incentive to learn of anything he can save or make money by buying?

Here is a relation between advertiser and reader which exists nowhere else.

When the advertiser puts himself in the reader's

place, and gives the information he would want in like circumstances, the results are profitable and sure, even if not conspicuous.

When the advertiser gets this point of view, he will by text, illustration, and display, enable the reader to

get the maximum of useful information with the minimum of time and effort.

The trade journal reader has the same profit-incentive to read advertising that the advertiser has to insert it.—*Advertising and Selling.*

Of Interest to the Trade

By L. F. Cook

Pathe Freres Moving Picture Machines

The Pathé Frères moving picture machine catalogue is truly a de luxe edition. The paper, printing and cuts used, like everything else that comes from the house of Pathé, are of the highest grade; and the cover, artistically done in two shades of brown adds attractiveness to the other good qualities of the booklet.

A partial description of the Pathé "Professional" machine, to which the greater part of the book is devoted, will be of interest to the moving picture exhibitor. This model is imported from the well-known Pathé factory in Paris, France, which factory possesses the best of mechanical equipment for the manufacture of moving picture machines. Eight hundred skilled workmen are employed in this factory, and the monthly output amounts to 400 machines.

The mechanism is a one-pin movement and extremely easy to manipulate, and remarkable for the steadiness with which the picture is transmitted to the screen. The shutter is placed in front, and in that position it possesses the double advantage of permitting the use of very short focus lenses, and of penetrating the light at the intersection of the rays, thus doing away with the flicker caused by ordinary shutters. The feeding device is equipped with the triple sprocket gearing. The top sprocket, which runs continuously, feeds the film from the top magazine into the middle sprocket—which is intermittent—stopping the film for exposure. This sprocket is made of tool steel and cut very accurately so as to increase the steadiness of the picture. The lower sprocket feeds the film into the take-up in the lower magazine. The film does not touch in any way, excepting at the two sides where perforated, thus eliminating pull or friction and making it impossible to scratch or damage it.

The framing device is simple and accurate, and is worked by a small lever which raises or lowers the picture in an instant, and can, if desired, be held in place with the aid of a thumb screw. The star wheel, which is made of the best quality of steel, is encased in a lubricating box which prevents friction and wear, and makes the machine noiseless. Its construction is perfect and accurate, and is calculated to give an exposure of six to one. On account of the period of exposure being long, and the time occupied in changing from one picture to another very short, an extremely sharp picture, free from flicker, results.

The automatic fire shutter is a new model which does away with the disadvantage found in many shutters now in use, and which is that sometimes the shutter does not lift up when the machine is set in motion, or does not drop when the machine is stopped. The flame shields protect the film from exposure from the time it leaves the upper magazine until it reaches the lower magazine.

These shields are made of steel sheets, and are very wide; consequently fire cannot reach that portion of the film between the two magazines. The fire-proof magazines (upper and lower) are strongly built, and the film passes between two rollers which though fitted together tightly enough to prevent fire from getting into the magazines are so constructed that they will not scratch or injure the film. This combination of fire-proof magazines, flame shields and automatic shutter complies with all the regulations of fire departments.

The reels which are placed in the fire-proof magazines are made of steel, and are of the size commonly used, namely, 10 inches.

The cinema-lens used in this machine is of the standard size, carefully and accurately finished, and focused so as to give a sharp and clear picture. It consists of a jacket and tube, the latter containing the lens. The advantage of having the lens in two parts are, first, that it permits the use of any size focus, and avoids all loss of time in changing focus; second, it permits one to clean the lens easily and replace it quickly; third, there is no extra expense when several different sizes of lens are required—one jacket being sufficient for tubes of any focus.

It is necessary sometimes to clean the lenses, to replace each lens in proper position. A full stock of moving picture tubes of eleven different sizes of focus is always kept.

The following table gives appropriate size of pictures:

DISTANCE BETWEEN THE LENS AND THE SCREEN.

No. of lens.	15 ft.	30 ft.	45 ft.	60 ft.	75 ft.	90 ft.
20	9	18	27	36	45	54
25	8	16	24	32	40	48
35	6	12	18	24	30	36
45	5	10	15	20	25	30
55	4	8	12	16	20	24
65	3.8	7.4	11	14.8	18.4	22
75	3.4	6.8	10	13.4	16.8	20
85	3	6	9	12	15	18
95	2.7	5.2	7.9	10.4	13	17.6
105	2.3	4.6	6.9	9	11.3	15.6
125	2	4	6	8	10	15

The stereopticon lens is an entirely new model, and made to produce a clear, sharp picture. It is focused by sliding it on the rod which supports it. To secure different size pictures it is necessary to change the lens on the mount to another of different focus. We always keep four different sizes of focus in stock, which is quite sufficient for all demands. The following table will give approximately the size of the picture for each lens:

DISTANCE BETWEEN THE LENS AND THE SCREEN.

No. of lens.	15 ft.	30 ft.	45 ft.	60 ft.	75 ft.	90 ft.
200	5.5	10.10	16.3	21.3	27	32.6
300	3.6	7	10.6	14	16.3	21
400	2.7	5.2	7.9	10.4	13	15.6
500	2	4	6	8	10	12

What McMillan Says About Europe

A. F. McMillan, who has been in Europe for the past four months in the interest of his firm, the Exclusive Film Company, has just returned to Chicago. Mr. McMillan went to foreign countries to buy film that he might supply his customers with a service of film never before seen in this country. He selected the film only after seeing it run, and comparing the subject to the complete list of films shown in this country. In this manner he secured over 150 reels of entirely new subjects, and these pictures will undoubtedly be of great interest to the American public.

"Mac" also visited the theaters while over there, and returns with a fund of interesting information about foreign moving picture houses that will be of great interest to the readers of THE NICKELODEON.

In Europe motography has even a greater interest for the people than in America, and the people show a greater appreciation of the efforts of the film makers. All over Europe the same conditions and comparisons with America prevail. The shows, both as to photography and length, far outrank those of America, while the American theaters themselves are, as a whole, superior to those of Europe. In America much more consideration is given to the comfort of moving picture patrons, and the fire conditions, while in this country not by any means perfect, are as a whole infinitely better than those of England, Germany and France.

In England most of the theaters are in the neighborhood district, and give two shows per day, generally at 7 and 9 p. m. The show consists of 5,000 feet of film and is changed once or twice a week—never more than twice. The theaters themselves are generally houses that have been built for local vaudeville houses, and have been found to pay better as moving picture shows. They generally seat 500 to 600 people, and range in price from one pence to one shilling, there generally being three prices for each house. In fact, all over Europe the class grades prevail and all houses have graded prices.

In the business districts of London, there are several beautiful theaters, but they are generally small in size. Probably the two best are Pathe's Marble Arch and the De Luxe on the Strand. Both seat about 300 people and prices are graded from three pence to a shilling.

There are very few opera chairs used in the theaters, most of the seats being plain chairs fastened to the floor, which is in most instances covered entirely with carpet. In the cheaper theaters of the poorer districts, where a penny is charged for admission, benches are generally used for seating. Smoking is allowed in all the theaters and both sexes keep their hats on.

Music is always good, the orchestras ranging from six to twelve pieces. Vaudeville is never seen in moving picture theaters, the managers saying that it pays better to put the money into music.

There are no holdover tickets issued in the English theaters, and while illustrated songs are rare, they are well liked and more and more theaters are beginning to use them.

In Germany the main characteristics of the English theaters are found. The theaters are smaller, generally seating 125 to 150. The show consists of 7,000 to 8,000 feet of film, and one can stay all evening and see no repeaters. The object is to get the people to stay as long as possible, because the bar is the main feature of the German theater. About 50 per cent of these houses are on the second floor, and fire conditions are notably poor.

Changes of program are made once or twice a week.

Here again class is present, a feature of German houses being to have a screen about one-third back from the entrance. The poorer seats are considered those back of this translucent screen, the projecting machine being in the rear of the house. In France the theaters give a show of about 3,000 feet, average, and run two or three performances a night. During the show they have intermission of about 15 minutes to allow patrons to visit the café, where light refreshments and wine can be had. As in England, no holdovers are issued. In Paris the houses are rather small, and prices range all the way up to a centime.

Repeaters are constantly shown with great success. Mr. McMillan states that as late as September 1 Pompeii was being featured to full houses. Vaudeville is practically unknown, as is the giving of souvenirs or premiums.

Mr. McMillan is delighted with the reception he received from the foreign manufacturers and says that he made arrangements whereby the Exclusive Film Company is to represent in America several firms that have never before had their films shown in this country.

Pittsburg Fire Reports Exaggerated

Newspapers of September 28 contained accounts of an alleged disastrous fire in the Columbia Film Exchange, Pittsburg, Pa. Just as THE NICKELODEON goes to press we are in receipt of the following telegram from the owners of the Columbia exchange:

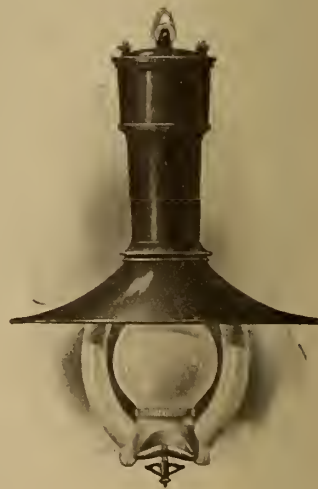
"Reports of explosion greatly exaggerated. None killed, none seriously injured. Particulars follow by letter."

The A-B Flaming Arc

The flaming arc has found its place in the field of illumination and is the acknowledged peer of any form of lighting ever conceived in the sphere for which it is intended. Many types of flaming arc lamps possess inherent defects that have proved a handicap to their more general and rapid adoption.

The A-B regenerative flame lamp marks a revolution in their design, combining efficiency with a simplicity of construction and reliability of operation that is seldom attained. The salient features of this lamp are the vertical carbons, so arranged that the method of trimming is practically identical with that of an ordinary inclosed carbon arc.

The long life, 70 hours with one pair of carbons, is made possible by the regenerative feature, which is something novel and entirely new. By means of this scheme the arc is thoroughly protected from the outside air, through the use of a tightly fitting inner, as well as an outer globe, and there is also a return channel or passage for the gases of combustion, which collect in same on escaping from the inner globe, enabling them to re-enter the arc, after being freed from the heavier elements and by their inter-



The A-B Lamp.

mixture with the active gases increasing the intensity of the light.

These lamps are designed to burn singly across 110 volts being furnished for either alternating or direct current, and 2 in series on 220 volts, or 5 in series on 500 volts, direct current.

There being no escape of fumes or gases, they are equally suitable for either interior or outside lighting, and on account of the brilliancy of the light will replace 3 or 4 ordinary carbon arcs, with a proportional saving in the consumption of current. The D-C lamps are adjusted for 70 volts at the arc and 5 amperes, and the A-C for 70 volts and 7 amperes. They are manufactured by the Adams-Bagnall Manufacturing Company, of Cleveland, Ohio.

Military Tournament Pictures

Moving pictures were taken of the big military tournament maneuvers held at Camp Taft, Toledo, Ohio, July 5 to 10 last, and it will be good news to the exhibitors throughout the state of Illinois to know that the films showing them will soon be available for their use.

This tournament, under the command of Major General Frederick D. Grant, was participated in by a body of about five thousand of the United States regulars, in all branches of the service. The pictures show evolutions of the cavalry, infantry, artillery, engineer corps, signal corps, hospital service, etc., and the pictures themselves, aside from depicting phases of the life and abilities of Uncle Sam's boys in blue, are more than interesting from an instructive and educational point of view. There are about 3,000 feet of film of the finest kind. The photography is exceptionally good, the action sufficient to hold interest and enough comedy is introduced to keep an audience viewing them in humor.

These films show the cavalry in their drills and evolutions, daring horsemanship, sabre charges and troopers' school.

The shelter tent drill and the striking of camp and forced march.

Retreat of the infantry, advance of main army and assault on breastworks of enemy.

The army bake-shops turning out hundreds of loaves of steaming bread. Exterior and interior of mess tents.

The engineering corps constructing and destroying pontoon and trestle bridges.

The drill of the machine gun platoon, field artillery and machine guns. An army wagon train attacked and defended.

Wall scaling, bayonet charges, the system of calisthenics known as Butt's Manual wherein the rifle is used by the soldier instead of a gymnasium rod. The hospital corps and the Red Cross heroes attending the wounded on the battle field. Forlorn hopes and daring rescues combine in making these films the strongest and most dramatic pictures ever produced.

Col. Sanborn of the First Regiment I. N. G. thought so highly of them that he has arranged to have them shown in the state of Illinois for the first time to an audience composed of the officers of the federal and state troops and the members of the First Regiment I. N. G. and their invited guests at the First Regiment Armory, 16th street and Michigan avenue, Chicago, early in October.

The exclusive rights to these big feature films are controlled by the Tournament Picture Company, 225

Dearborn street, Chicago, which is now making bookings for them.

An Automatic Orchestra

Everybody enjoys music. It is our oldest entertainer, and its importance in the modern picture show is often underestimated. Many exhibitors seem to think that if they secure any piano pounder to keep up the noise during intermissions the musical part of the program is taken care of.

In these days of public band concerts and automatic piano-players the general public is pretty well educated to good music, and the exhibitor who keeps this in mind will find his show growing in popularity.

The automatic musical instrument is sometimes criticized for being "mechanical." This objection is largely imaginary, especially if the automatic instrument in question is of a high grade. It makes no mistakes, keeps rhythmic time, and never bungles its notes. At the worst it is far superior to a poor piano player—and poor players are abundant.

Wurlitzer automatic musical instruments reproduce the playing of skilled musicians, and make the exhibitor independent on the music question, as they furnish the best music for the purpose, and play whenever desired.

They are operated by ordinary electric light current and play thousands of selections (everything new and up-to-date), from cheap, interchangeable paper music rolls.

Prices are very reasonable, and the company arranges weekly or monthly payments, the same as paying musicians. In a few weeks the instrument is paid for, without feeling the investment. The music then costs nothing, and the money thus saved will pay rent.

The company is a large manufacturer, and supplies the United States government with musical instruments.

Exhibitors should write to the nearest branch for the company's new 96-page catalog and testimonial booklet, showing the instruments in leading theaters. Both books are free. The Rudolph Wurlitzer Company's address will be found in the advertising pages.

Oliver Roto Signs

When you go down the street some night and see two incandescent lamps whirling madly around in space you may know you are looking at an Oliver Roto sign; and look you are bound to if you are anywhere near one, because the effect of that circle of light is sure to attract all eyes.

It is called the sign with the moving lights, and is certainly full of life and action. In the day time the sign is a round device bearing the usual advertising, calling attention to that particular place of business. When examined it is found that it is a double faced sign of heavy sheet steel, strongly braced, and painted with the best of weatherproof paint. From the center of each face projects a short arm on the end of which is an incandescent lamp backed by a strong reflector, to light the sign at night. The letters on this sign are of metal, quite large and prism faced so as to throw the light off brilliantly. Of course, the wording is put on to suit each individual's needs.

Extending from this center post are two arms which extend across the face of the sign, reaching beyond the letters so as not to obscure the wording. Each of these arms supports a colored or plain incandescent lamp. At

night these arms are revolved rapidly, attracting the attention of those passing, while the lamp on the center post illuminates the sign so as to be read. The arms are moved by a small motor installed between the two faces of the sign. As these arms rotate the result is a rainbow circle of light surrounding an illuminated sign that is most attractive and very effective as an advertisement.

The sign is compact and strongly built, and its mechanical parts are so simple as to require no attention on the part of the user. The manufacturers of this sign, the Oliver Roto Company, Chicago, have made exhaustive tests as to the cost of running the sign. They experimented with various motors, and finally reduced the cost of running the whole sign to between three and four cents per hour.

The Roto is easy to install and everything necessary to its operation is shipped with the sign so the average local sign hanger can put it in place with no trouble.

George Hoke in Business

An item of unusual interest to the trade at large is the fact that George Hoke, who was recently connected with the Calumet Film Exchange as manager, has gone into business for himself.

He has formed the George M. Hoke Supply Company, not incorporated, and will deal in new and second-hand accessories. He has a large stock of various lines on hand already and is doing a nice business so far.

Mr. Hoke hardly needs an introduction to the trade, as his genial smile and happy ways have already made him popular.

That there is a field for this kind of an enterprise is undisputed; a clearing house of good reputation, that could be trusted with consignments and brokerage business, has long been necessary and the field will surely find more and more uses for a concern of the character of Mr. Hoke's. It is the intention of this new company to fulfill all wants in its line, and buy or sell new or second-hand supplies of all sorts for the moving picture industry. A special feature that will be greatly appreciated is the machine repair department. There have been very few places in the middle west where projecting machines could be repaired in an expert manner. The work turned out by this department has been excellent and here again the company seems to have scored a hit.

Films will also be handled, and Mr. Hoke expects to do a large brokerage business in this line.

Offices have been opened at 79 Dearborn street, Chicago, and with a man of Mr. Hoke's caliber at its head the company is bound to succeed.

The Anti-Trust Film Exchange

"The reason men who mind their own business succeed so well is because they have so little competition." This good motto is nailed on the wall over Mr. Plough's desk. He must have profited by it, because while the Anti-Trust Film Company is doing business in rather a quiet way, without any great fanfare of trumpets and sounding of cymbals, it is doing a good, lively business, tending strictly to its own knitting, and the head of the concern reading that motto every day.

Those who know Mr. Plough can assure you that there is no man in the business who can or will fight or

play any fairer. A business man who knows the film game from top to bottom, a fine friend and the best competitor you ever saw.

No wonder that with such a head the Anti-Trust goes serenely on its way, making new customers every day, satisfying its exhibitors and laying in a stock for a rainy day. Going into the offices of this firm one is amazed at the stock carried and the ease and dispatch with which business is carried on. Every make of machine is carried in stock constantly, as well as parts, ready for immediate shipment. Supplies of every sort are to be found, and one is always welcomed with a warm, genial smile.

Such a combination is bound to win confidence. The long experience that Mr. Plough has had in the film business enables him to give his customers the best of advice, which is generally followed, much to the advantage of the exhibitor.

National Waterproof Notes

The National Waterproof Film Company says:

"We maintain that a film in good condition is worth more than one which is soiled and rainy. The popular belief that a film must be less valuable after every run is based upon the fact that it is never cleaned.

"Under the old system of never washing the dirt off a film the theaters judge of its condition by its age. They know from experience that after the film is one week old there is an accumulation of dirt on it, and after the second week there is twice as much. For their own safety they keep track of 'release days' and pay accordingly. Yet there is scarcely a theater in America that does not want cleaner pictures and will not pay something more to get them.

"Our waterproofing is primarily to help keep films in first-class condition, equal to first runs for many runs and, therefore, worth first run prices or at least worth considerably more than without our help.

"All cost of waterproofing can be made back in one run and all the many following runs to bring profits now thrown away. A waterproof film can be easily washed with soap and water and kept clean and free from rain. The washing operation is simple, taking so little time that if it took ten times as much it would still be cheap and profitable.

"Clean films are an economic proposition which no exchange may safely ignore. Waterproofed films which are occasionally washed mean clean films. You might as well get on the waterproof wagon at once as to trail along in the rear. Now is the accepted time."

B. W. Beadell, the National Waterproof representative, is distributing to its customers and the trade a very neat little nickel-plated steel straight-edge for use in scraping film ends for patching, with the name and trademark of the company etched upon it.

A 550-Volt Hallberg Economizer

Carl Bitzer, who conducts a moving picture theater at Sandusky, Ohio, has installed one of the Hallberg 550-volt direct current economizers. This machine is a duplicate of the one which was installed about eight months ago for Charles Reark, proprietor of the Theatorium, Sandusky, Ohio. The saving guaranteed by Hallberg is about 85 per cent, as compared with rheostat

control, and the quality of the light is also improved, and there is no heat, as no rheostat is required.

Managers and operators on direct current who have been looking for a reliable current saver will be interested to know that the Hallberg economizer is made for all voltages and lamp combinations. When inquiring for price, state voltage, as well as the distance from lens to screen, and the size of the picture should be specified.

Mechanical Vaudeville

Mechanical vaudeville, otherwise known as singing and talking pictures, is a photographic reproduction of real or live vaudeville acts in which the movements of the characters are represented by moving pictures, and the original sounds are produced by a graphophone or auxetophone using disc records.

The outfit necessary to produce mechanical vaudeville consists of a moving picture machine, a graphophone or auxetophone, a synchroniser, and specially prepared films and records.

A synchroniser is an electrically operated instrument consisting of two parts, one part being attached to the graphophone and the other to the moving picture

machine in such a manner that the operator can see whether the sounds and motions are occurring together or synchronising.

Woodworth & Company, Chicago, have an interesting proposition along these lines for moving picture exhibitors.

McMillan's Indian Shows

Fred. H. McMillan is preparing to put another Indian show upon the road. The Cherokee Blanch show met with such unbounded success that steps have been taken to duplicate the show.

Moving picture managers have taken to the Indian show with great enthusiasm. It takes the place of vaudeville and is of a higher class than the usual vaudeville seen in moving picture theaters. The public seems to look on it as a welcome change, and by changing the pictures every day the show is well worth seeing more than once.

The show consists of Cherokee Blanch and her shooting specialty, and other Indian dances and singers, and 2,000 feet of film showing scenes of western and Indian life.

Among the Picture Theaters

NEW INCORPORATIONS.

SOUTH BEND, IND.—The Indiana Theater Company has been incorporated by Harry G. Summers, Horace Judge and Stuart McKibbin; capital stock, \$10,000.

BOSTON, MASS.—The Washington Theater Company has been incorporated; capital stock, \$10,000; incorporators, James Donaldson and others.

JERSEY CITY, N. J.—The Union Amusement Company has been incorporated with a capital stock of \$5,000 by James R. Hall and others.

BROOKLYN, N. Y.—The Australian Amusement Company has been incorporated; capital stock, \$2,000. The incorporators are Frank Suydan, J. J. Bryan and Peter J. Collins.

NEW YORK, N. Y.—The St. Elmo Amusement Company has been incorporated with a capital stock of \$1,200 by Jule Colm, Henry Schwartz and others.

BEAUMONT, TEXAS.—The People's Theater Company has been incorporated by W. D. Gordon, R. L. Morris and others; capital stock, \$10,000.

ALBANY, N. Y.—The Deimling Amusement Company has been incorporated with a capital stock of \$10,000 by Charles Deimling, Rowe Reimling and Henry Deimling of New York City.

ROCHESTER, N. Y.—The Sampson Amusement Company has been incorporated; capital stock, \$1,000. The directors are W. Edward Simpson, Frank I. Simpson and Henry S. Crabbe.

NEW YORK, N. Y.—The St. Nicholas Moving Picture Company has been incorporated; capital stock, \$3,000. Incorporators: Theodore Holsten, 914 Longwood avenue; Richard J. Kronke, 2174 Eighth avenue; Charles Marlens, 346 West One Hundred and Twenty-seventh street, all of New York.

NEW YORK, N. Y.—Jacob Wald and Mamie Wald, 2022 Lexington avenue, and Louis Zeiger, 1804 Madison street, all of New York, have incorporated as Wald & Zeiger for the purpose of acting as managers and proprietors of places of amusement generally. The capital stock is \$5,000.

OSWEGO, N. Y.—The Wallace Amusement Company has been incorporated with a capital stock of \$1,000 by Joseph A. Wallace, Charles P. Gilmore and George Roberts.

BROOKLYN, N. Y.—Articles of incorporation have been filed for the Tompkins Amusement Company by Gustave Danzer, Isaac Danzer and David Blank; capital stock, \$3,000.

BROOKLYN, N. Y.—The Brooklyn German Theatrical Company has been incorporated by Ernest Lenekert, Carl T. Schreiber and others; capital stock, \$1,000.

NEW YORK, N. Y.—The Albert Weis Theatrical Circuit Company has been incorporated with the following directors: Albert Weis and Sidney H. Weis, 1520 Broadway; Mortimer Fishel, 43 Cedar street, New York City; capital stock, \$1,000.

INDUSTRIAL ITEMS.

ST. LOUIS, Mo.—The Gem Film Manufacturing Company has been incorporated with the following officers: President, Charles McClaren; vice-president, Frank L. Talbot; secretary and treasurer, William McLaren. A studio will be opened in the Gem Theater building.

ST. LOUIS, Mo.—The Kennel Moving Picture Company has been incorporated with a capital stock of \$45,000 for the purpose of manufacturing and selling slot moving picture machines; incorporators, A. G. Kennel, Ernest F. Nelson, O. M. Kennel, J. Simpkins.

NEW YORK, N. Y.—Papers have been filed for the incorporation of the American Cinephone Company, of which Ben Nathan is president and general manager. The company will at once begin the manufacture of American pictures for use with the Cinephone.

NEW YORK, N. Y.—The Excelsior Slide Company has been incorporated for the purpose of manufacturing and operating lanterns, lantern slides, stereopticons, moving picture machines, etc.; capital stock, \$2,000. The incorporators are Max Freedman, A. M. Wattenberg, both of 172 Fulton street; A. S. Levy, Jersey City, N. J.

NEW YORK, N. Y.—The Pantograph Corporation General has been incorporated with a capital stock of \$50,000 for the manufacture of moving pictures, phonographs, supplies and necessary apparatus. The incorporators are E. Stafford, Brooklyn, N. Y.; J. P. Ragan, G. C. Spencer, New York City.

PORTLAND, ORE.—Articles of incorporation have been filed for the Motion Picture Advertising Company; capital stock, \$2,500; incorporators, A. L. Sutton, Oliver Walker and James Cole.

MILWAUKEE, WIS.—The International Film Association has been incorporated with a capital stock of \$15,000 by J. P. Olinger, Frank H. Grabhorn, W. G. Truettner and others.

DOVER, DEL.—The Commonwealth Producing Company has been incorporated for the purpose of manufacturing and distributing moving picture films, illustrations for songs and vaudeville performances; capital stock, \$250,000. The incorporators are Martin E. Smith of Wilmington, Edward J. Tustin and George Kirby of Philadelphia.

CHICAGO, ILL.—The United Manufacturing Company has been incorporated with a capital stock of \$50,000 for the purpose of manufacturing and selling moving picture machines, photographic supplies, etc. The incorporators are Thomas J. Lynch, H. P. Tuscherer and C. C. Whalen.

KITTERY, MAINE.—The New England Kodograph Company has been incorporated; capital stock, \$50,000. The officers are as follows: President, Horace Mitchell of Kittery; treasurer, S. J. Morrison of Portsmouth, N. H. The purpose of the company is to manufacture and sell moving picture machines.

KITTERY, MAINE.—The W. E. Greene Film Exchange has been incorporated with a capital stock of \$100,000 for the purpose of manufacturing and dealing in moving picture machines, films, etc. The officers are: President, Horace Mitchell of Kittery; treasurer, S. F. Morrison of Portsmouth, N. H.

DETROIT, MICH.—The Wolverine Film Exchange has been incorporated for the purpose of renting, buying and selling moving picture films. The capital stock is \$10,000. Those interested in the project are: J. E. Thomas, George F. Kearney, Charles S. Perry and William F. Eiting.

JOPLIN, MO.—Articles of incorporation have been filed for the Western Missouri Film Company, with a capital stock of \$30,000. R. E. Aitken, H. E. Aitken and Frank Meyer, all of St. Louis. It is the purpose of the company to deal in films and other apparatus in connection with moving picture theaters and to operate such theaters when desired.

NEW THEATERS.

BIRMINGHAM, ALA.—A new picture theater has been opened on Third avenue, between Nineteenth and Twentieth streets, by E. H. Colley, owner and manager.

HOT SPRINGS, ARK.—A moving picture and vaudeville theater will be erected here by Charles Bronson.

LOS GATOS, CAL.—H. M. Johnson of Los Angeles will open a picture theater in the Kyle block.

SALINAS, CAL.—George A. White has let the contract for the erection of a moving picture theater to be located on Main street.

TRINIDAD, COLO.—A. R. Wilson, Coffeyville, Kas., will open a moving picture theater in the Packer block, North Commercial street.

DANBURY, CONN.—The Wonderland, a new moving picture theater, will be opened in this city by the Hudson River Amusement Company about October 1, under the management of F. A. Shear.

MERIDEN, CONN.—The Russotania, a new moving picture and vaudeville theater, has been opened at the corner of Center and South Orchard streets.

BRIDGEPORT, CONN.—A new picture theater will be erected on Fairfield avenue, near Broad street.

WASHINGTON, D. C.—A moving picture theater will be erected at 505 Seventh street by Dr. G. C. Ober.

GEORGETOWN, D. C.—A moving picture theater will be erected at the northwest corner of Twenty-sixth and P streets, northwest, by Jacques Heidenheimer.

JACKSONVILLE, FLA.—The T. J. Miller Theatorium, which is being erected on the southeast corner of Magnolia avenue and Second street, will be occupied by the Pastime Moving Picture Company, which has leased it for a term of years.

AUGUSTA, GA.—The Bijou, a vaudeville theater, will be opened here by Jake Wells.

VALDOSTA, GA.—Messrs. Jeter and Pinkston contemplate opening a moving picture theater here.

TWIN FALLS, IDAHO.—The Grand, a new moving picture theater, has been opened in the Moorman building under the management of C. Douglas Smith.

LEWISTON, IDAHO.—Ed L. Wiggin will open a picture theater here.

CHICAGO, ILL.—A new moving picture theater will be erected at 1316 Fifty-fifth street by Julius Birk.

URBANA, ILL.—A new theater will be opened here by the Swanson Moving Picture Company.

STREATOR, ILL.—The Lyric Amusement Company will open a theater here.

SENECA, ILL.—A moving picture theater will be opened in the William Powers building.

ALTON, ILL.—A moving picture theater has been opened here by W. M. Savage.

KEWANEE, ILL.—The Princess, a new moving picture theater, has been opened in the Merritt building by Ed Funk.

SAYBROOK, ILL.—A new moving picture theater has been opened in the Grapes building.

ERIE, ILL.—A moving picture theater has been opened in the Putnam auditorium by a Mr. Drake.

PAXTON, ILL.—The Royal, a new moving picture theater, was recently opened in this city.

ROCK ISLAND, ILL.—The Elite theater has been opened under the direction of Manager Friedenwald.

CHICAGO, ILL.—The Mabel, a new moving picture and vaudeville theater, has been opened on Elston avenue, near Irving Park boulevard, by Robert Pottinger, under the management of James Black. The theater has a capacity of 500 and all the scenery is painted on sheet steel. Admission, 10 and 15 cents.

CHICAGO, ILL.—George Benson will erect a moving picture theater at 2109 North avenue.

CHICAGO, ILL.—A. R. Cody has secured a permit for the erection of a moving picture theater at 5613 South boulevard.

BELLEVIEW, ILL.—The Gem, a new moving picture theater, with a capacity of 275, has been opened at 215 East Main street by John Janson, owner.

MT. CARMEL, ILL.—W. F. Westfall of Grayville, Ill., will open a moving picture theater in the Tibbett building.

WARSAW, ILL.—A moving picture theater has been opened on Main street, between Third and Fourth.

WAUKEGAN, ILL.—William Watts and William Kastner will open a moving picture theater in the Mohrmann building.

CHAMPAIGN, ILL.—The Orpheum, a vaudeville theater, has been opened in this city.

EVANSVILLE, IND.—J. C. Weber is erecting a new moving picture theater on Fulton avenue.

AUBURN, IND.—A new moving picture theater will be opened here by C. B. Schmuck.

CAYUGA, IND.—Lewis Hayes of Rockville will conduct a moving picture theater here.

ANDREWS, IND.—A new five-cent theater will be opened in the Bellman opera house in this place.

FT. WAYNE, IND.—George C. Kilen will conduct a moving picture theater at 1124 Calhoun street.

CRAWFORDSVILLE, IND.—J. A. Chrisman recently opened a moving picture theater in this city.

RICHMOND, IND.—The People's Theater Company has been organized and will open a moving picture theater here.

SOUTH BEND, IND.—The Western Amusement Company will open a new picture theater on South Michigan street.

ALBIA, IOWA.—The Comert Amusement Company is making arrangements to open a moving picture theater here.

AINSWORTH, IOWA.—A picture theater has been opened here by A. Stapleton.

ALBIA, IOWA.—Messrs. Herman and Priesman, Red Oak, Iowa, will erect a new vaudeville and moving picture theater here.

DUBUQUE, IOWA.—The Royal moving picture theater has been opened at Fourteenth and Clay streets by Jake Rosenthal.

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THE NICKELODEON

Vol. II

CHICAGO, NOVEMBER, 1909

No. 5



F. C. Aiken, President Theater Film Service Company.

PUBLISHED MONTHLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

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ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO.

ED J. MOCK and PAUL H. WOODRUFF, Editors.
LAURENCE F. COOK, Advertising Manager.

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CHICAGO, NOVEMBER, 1909.

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PRIZES FOR PICTURE THEATERS.

THE only way any man has of judging the excellence of his own work is by comparing it with the work of others. Whether we are building a home or a business we emulate some example which we admire, or we avoid some example of which we have learned by observation to disapprove. This has been especially true of the picture theater business. No hard and fast rules have been laid down for the guidance of the moving picture exhibitor; no school has provided for his education in the economics of amusing the public. He has had to rely on observation and study of the methods already adopted by those who will be his competitors. Almost invariably the builder of a picture theater must decide on his arrangement of floor space, his lighting, decorative features, outside architectural arrangement, and even his program, by inspecting some already established house. If he is a novice in the amusement business, he will faithfully copy all the mistakes of his rivals, and never find out where the trouble is.

What the other fellow is doing is always of absorbing interest when he is engaged in our own line of work. If he is more successful than we, we want to study his methods and reap some of his reward. If he is not doing so well, we are glad to know the reason for his inability, that we may not fall into like error.

Time and experience have proven that competition of a clean and judicious sort is the best thing in the world for the picture theater business. Every new show house inevitably makes new converts to the low-priced amusement, and so adds to the vast total of admissions. It is a short sighted policy which decries all competition, and refuses to extend the hand of fellowship to the beginner in the business.

Those who establish new theaters in the larger cities have ample opportunity to study the methods of their fellow exhibitors. But those who would test the pleasure-loving propensities of smaller communities have little to go by except the interested advice of those who furnish their supplies and fit out their houses, and the descriptions of model establishments which they may see in the trade papers. The latter source of information is the more valuable, because it is founded upon previous success.

Because of this dearth of information for the beginner, every description of a successful theater has considerable value to the trade. Photographs are even more valuable, because they afford direct comparison.

Every exhibitor who takes pride in the excellence of his house and the completeness of its appointments should not begrudge the slight expense of photographing it, outside and in. In many cases local newspapers will be glad to reproduce such photographs, with a complimentary mention of the house; and the benefits of such free advertising should easily offset the cost of the pictures.

To encourage the forming of permanent records of

some of the beautiful picture theaters of the present day, THE NICKELODEON has decided to offer each month a cash prize of five dollars to the exhibitor whose picture theater shows the best arrangement. Size and cost will make little difference; the prize-winner will be judged solely by its attractiveness and its arrangement of fixtures and program. In other words, the exhibitor who has made the best use of the materials he has will win the prize each month.

We will require as a basis for our decision at least two clear photographs—an outside and an inside view; although we will be glad to receive any other photographs which aid in displaying details of the theater. In addition to these photographs, answers to the following questions will be required:

1. Width, depth and height of theater?
2. Nature of decoration and architecture of front?
3. Approximate number and nature of outside lights?
4. Bulletin board or outside program announcement?
5. Barker or outside musical attraction?
6. Electric or other signs?
7. Any special feature of entrance or exit?
8. Admission price?
9. Seating capacity, kind of seats and spacing of rows?
10. Arrangement of floor and kind of covering?
11. Size of operating room and its features?
12. Size of screen and size of stage, if any?
13. Kind of machines and length of throw?
14. Ventilating and heating systems used?
15. Arrangement of interior lights?
16. Interior decoration and general color scheme?
17. Total number and functions of employees?
18. Number of shows per day and length of each show?
19. What does each show consist of?
20. Music, sound effects, etc.?
21. Kind of local advertising used?
22. What competition have you?

This material will be used in preparing a full description of each picture theater which is eligible to the prize. An article describing and illustrating the prize-winning theater for each month will be published in THE NICKELODEON for the subsequent month.

It is not intended that the five-dollar prize shall cover the cost of preparing the photographs. The exhibitor who does not think enough of his house to have photographs of it taken anyway can hardly be expected to have a prize-winner. Without a certain amount of pride in his work no man can hope to attain any great success.

The photographs and the answers to the questions should be mailed flat—not rolled—to THE NICKELODEON, Editorial Department, Monadnock building, Chicago, Illinois. The prize-winner for each month will receive three copies of the number containing the article, and a check for five dollars.

VAUDEVILLE OR NOT?

JUST now Chicago exhibitors are closely watching the maneuvers of a city council that is bent on giving them some new legislation. Among other things, a reclassification of amusement enterprises is in progress, which—if it is not entirely revamped before the council passes it—will create a sharp distinc-

tion between theaters showing vaudeville and theaters showing pictures exclusively. Furthermore, a single act of vaudeville puts a theater in the variety house class.

This contemplated act of the city council, and the fact that its example is likely to be followed by other neighboring municipalities, make the present an opportune time for the consideration, from all points of view, of vaudeville as related to the moving picture business. Not only should we determine what the actual drawing power of vaudeville is, but we must decide if that drawing power is sufficient to warrant its extra expense.

It must be admitted that cheap vaudeville is much worse than none at all. It may be stated as a general rule that the cost of one good act of vaudeville will not be less than seventy-five dollars per week.

On a five-cent admission basis, this means that fifteen hundred patrons per week are required to pay the vaudeville bill alone. Two hundred and fifteen admissions per day more or less is a considerable item. Does vaudeville bring you as many as that, over and above the attendance you could secure by giving an exclusive picture show?

Let us consider, for the sake of illustration, a concrete example. Smith has a picture theater seating 400. He charges five cents admission and gives a show, let us say, of two reels and a song. At this rate he can give six shows a day. His attendance for the day, with full houses, should be 2,400. But his receipts show that he is securing an attendance of but 1,800, or an average of 300 persons per show; playing only three-fourths capacity, in other words.

Probably his competitors are showing vaudeville, and filling their houses. Smith imagines his patronage is slipping away. He worries about it and figures his losses—and finally decides to put on a single vaudeville act; a team act with a dancing and talking specialty, let us say. For this he pays seventy-five dollars per week.

We will suppose, for the sake of argument, that his attendance immediately jumps to capacity, and he begins to "hold them out." But the addition to his program has lengthened his show so that he can only give five per day—three in the afternoon and two in the evening. His total attendance for the day is immediately brought down to 2,000, or 200 more than the six exclusive picture shows per day brought him. This gain of 200 admissions means ten dollars per day, or seventy dollars per week. As the vaudeville act costs him seventy-five dollars he loses just five dollars per week by putting it on—to say nothing of having to handle bigger crowds and more money without profit. And since his house is now full at every performance, he cannot further increase his income, no matter what improvement he makes in his show.

The most enthusiastic advocate of vaudeville must admit that a properly managed exclusive picture show is in a higher class than a show comprised partly of vaudeville. Vaudeville is seldom educational or instructive. To amuse and entertain are its professed purpose and highest function. That it often falls far short of even this cannot be denied. The very fact that the regular vaudeville houses have steadily decreased in number since the moving picture show grew popular, until there are hundreds of good vaudeville actors seeking engagements, shows conclusively that the people prefer pictures to variety. The showing

of moving pictures in a regular vaudeville house has come to be standard practice, and is looked upon as a forward step. For the same reason the showing of vaudeville in a moving picture house is a backward step. Thousands of exclusive picture theaters are constantly showing to capacity houses; obviously vaudeville has no attraction for the managers of such houses.

If the exhibitor will put his additional seventy-five dollars per week, or whatever he is thinking of paying for vaudeville, into better film, better music, better advertising, better ventilation and closer personal attention, he can keep his house full on pictures alone. It is purely a matter of management, after all.

TRAGEDY.

MOVING picture film producers are devoting too much attention to tragedy.

Editors of fiction in literature discovered long ago that tragedy was not popular. And yet they say that fully 90 per cent of all stories submitted to the popular magazines include tragedy in some form in their plots or actions. These two statements seem almost anomalous, and demand an explanation.

Here it is: It is easier to make a powerful plot out of tragedy than out of any other material. We are accustomed to gauge the strength of a play or a story by its effect upon our emotions; and the emotions respond most readily to tragedy.

This is the reason that tragedy appeals so strongly to the weak or immature writer. It gives him material for a dramatic situation that he is not clever enough to build upon any other foundation.

Current literature, as exemplified in the popular magazines, has reached a very high point. Intense competition has made it necessary for editors to study as never before the preferences of the people.

Yet pick up any number of a high grade popular magazine and scan its short stories. Almost without exception the tragic story is tabooed. Stories must have a happy ending, or they will never get beyond the manuscript stage. And for all this, stories pour in upon every editor in countless numbers, while—the anomaly again—those same editors are hard put to it to get material to fill their pages. Ninety per cent tragedy! And that ninety per cent all goes back to the writers—or into the waste basket.

When we see a story of tragedy in print, it is safe to say that the writer is so well known that he can afford to be careless about the material he sends out, and has, perhaps, gone into the pigeonholes and sold a story he wrote years before. Wise writers do not write tragedy now—or even think tragedy. They need optimism and good cheer in their business.

In the drama, what has become of our great tragediennes? They have left the stage, or changed their motif; for the people do not want tragedy.

You picture makers whose orders are falling off little by little, in spite of the wonderful improvements you are making in your staging, your photography, and your artistic effects, look to your subjects; for if they run to tragedy, the answer is there. The people will have none of it, and if you persist in producing it, before long they will have none of you.

We are living in a happy, beautiful, virile age. The hypochondriac and the sentimentalist are outclassed. We want strong plots to our stories, and vivid action; but

we do not want sighs nor tears. The crudest and most inane of the so-called "chase" pictures does a better work in the world and holds a better memory than the most artistic of tragedies. A happy ending makes the poorest production outclass the finished triumph of the studio, whose taste is bitter with bereavement and grief.

We are all seeking happiness—whether through money, or position, or imagination. It is our privilege to resent any effort to force unhappy thoughts upon us.

ADMITTING CHILDREN.

NEW YORK is headquarters for a national board of censorship of moving pictures—a board whose personnel is a virtual guarantee of efficiency. Chicago has a police censorship system which keeps a dozen inspectors busy examining films before they are released. Its operation is so efficient that over 300 neighboring municipalities rely absolutely upon its decisions, and refuse to allow pictures to be shown in their local theaters unless they hear the stamp of approval of the Chicago police board. A number of other cities have similar boards or systems of inspection, some of them—San Francisco, for example—enforcing regulations so strict and narrow as to bar all films wherever one human being is seen to strike another. In all the world there is no form of entertainment so compulsorily clean as moving pictures. In the family theater of the best residence district, or in the garishly illumined show house of the Tenderloin, the pictures are the same. They are all censored to absolute inoffensiveness.

There was one reason above all others for the establishment of this far-reaching system of censorship. The children like the picture shows! They do not care for vaudeville, they do not understand drama, perhaps; but the moving picture appeals directly to their love of light, and of motion, and of pictures themselves. The moving picture is largely the children's show. That is why we censor our subjects.

Perhaps it has never occurred to the municipal lawmakers who seek to legislate the children out of one of their greatest enjoyments, how absurdly anomalous their position is. Why have we gone to the trouble and expense of censoring pictures for the sake of those who will not be permitted to see them?

To be sure, children, when excluded by law as individual patrons, are admitted if accompanied by a guardian. But the logic of this move is no clearer than is the exclusion itself. Is it expected that the guardian will remove his charge in case an objectionable subject appears upon the screen? If so, we must credit the average guardian with being a more efficient censor than the board of censorship itself. It can hardly be argued that the mere presence of a guardian would redeem a really objectionable picture, if such could be found.

Abandoning this phase of the proposition as an unsolved problem, it is still possible to see that the misinformed might object to children's attendance on the grounds that conditions of rowdiness might be met, or undesirable acquaintances made. We insist that the street, the park, even the school, are far more fertile fields for the rowdy and the undesirable than are the picture theaters. Furthermore, we claim that the picture theater is a more wholesome and infinitely more elevating place for children than the park or the street; and a comparison with the ice cream parlor would be an affront to the picture theater man.

It is idle to try to keep children in the house, or to

deprive them of entertainment. Their growing intelligence demands an amusement that shall satisfy their curiosity, their unconscious artistic sense, and their broadening appreciation of the larger things of life. They have it in the moving picture show. To refuse them the untrammelled freedom of their chosen entertainment is a crime against our future citizens.

PANICS.

EXHIBITORS who have used every means in their power to safeguard their theaters against fire generally, feel that they can afford to ignore the occasional mutterings of the lay press hinting at some possible future danger. No "amusement magnate" of any class who knows his business will neglect the smallest precaution against fire scare where the handling of crowds of people in an enclosed space is necessary.

So much exaggeration has existed in the treatment of picture theater fire reports that exhibitors have come to detest and avoid the very word, even when used in a protective way. They are inclined to overlook the fact that the danger lies not in the actual liability to fire, but purely in the minds of the people themselves.

Panic is a human phenomenon of very peculiar character. Real danger will invariably precipitate panic; but real danger is not necessary for its incitement. It is based wholly on imagination, whether the primary cause is real or not.

There is no reason in panic; in fact, panic destroys where reason would save. It is the mind of the mob versus the mind of the individual. Just as a mob will break laws and commit cruelties that scarcely an individual in the mob would consider for a moment, so a panic-stricken crowd—which is a mob—will efface every evidence of the sanity which its individual members may be supposed to possess. A mob, though made up of human beings, is not human, and cannot be appealed to on human principles.

As an instance of how little it takes to start a panic, a recent event in Lincoln, Illinois, may be mentioned. The Broadway picture theater in that city is as safe as any, and on the particular Monday night in question there was no occasion whatever for a fire scare. But it so happened that the film being shown had a bad place in it, where it had been torn—quite a long tear, extending through several pictures. This tear, it seems, had split the edges of the film along the break. In due course this part of the film, with the tear, came opposite the lense and was projected on the screen. Then a curious thing happened. On the screen appeared a bright streak of light, which grew and spread as the film was stepped forward. It was nothing but the image of the thin, clear, broken edge of the torn film, and would pass in a second. But perhaps it looked a little like a flame. At any rate the quiet, orderly spectators saw it, and they lost their human power of reason. Like thunder out of a clear sky, they were instantly transformed into a shrieking, panic-stricken mob.

The operator and the usual one or two cool-headed ones in the audience tried to reassure the scared ones. As well try to turn a herd of stampeded cattle by pure argument. The exits were ample, and no harm was done, but the grim impression remains as a warning.

Most exhibitors are well safeguarded against fire, but the real safeguard must be against people. We cannot change human nature—or rather mob nature. All we can do is to see that our aisles are clear, our exits

ample and easily accessible, and our employees trained to meet every situation calmly. Let the musicians play on, and the operator continue to project his pictures, no matter what the crowd does. Music often has wonderful power to "soothe the savage breast" of a crowd, and a song interjected at the critical moment has saved more than one gathering from panic.

Short articles in the local papers explaining why your theater is safe will help a great deal, for confidence is panic's greatest enemy. Such statements will not cost much, and make good advertising, too.

In short, do everything you can to gain the confidence of your patrons, and then be on your guard against the possibility of their abrogating that confidence when you least expect it.

ELECTRIC LIGHTS AND THEATER LIGHTING.

INCANDESCENT electric lamps, once installed, require no further attention beyond paying bills regularly for the electric current they consume. For this reason they are given little thought and go on consuming current and costing money at their own pace. The picture theater manager figures that he must have so much light anyhow, and so although he may frown as the bills come in, he usually makes no effort to change the arrangement or strength of his lights. Perhaps he doesn't know that he can do so without losing some of his theater's attractions.

Exhibitors whose light bills bother them should read the department "Some Questions Answered" in this number. They will learn that incandescent lamps of a certain candle power can often be replaced by lamps of a much lower candle power, with positive improvement not only in reducing the electric company's bill but in the effect produced on the observer. He will find that where many lights are placed close together, they should not be very high in candle power, and that an object intended to be looked at directly, like a bulletin board, will be observed more gratefully by the average eye, if the lights actually upon it be rather dim than otherwise.

Another point brought out is the action of the eye in admitting rays of light. Since the iris expands when the light is dim, and contracts when it is bright, it would seem that nature tends to make null and void much of our effort to look brighter than our neighbors. In other words, the brighter the light is, the less of it the human eye will allow to enter. So the question of attractiveness of theater fronts is one of arrangement rather than candle power. Many small lights neatly arranged certainly produce a more attractive effect than an equal or lesser number of intense lights.

The metallic filament, or tungsten lamps which have been developed within the last few years, and are still being developed for that matter, have many advantages. The light they give is more nearly white than that of the ordinary carbon filament lamp, and consequently more pleasant and cheerful. But their most attractive characteristic is that they consume less than one-half as much current per candle power as the common type.

The article entitled "Electric Lights and Lighting," on another page, will give the exhibitor some idea of the development of this science which applies so closely to his work; and comparative statements are given showing the actual saving in current by using metallic filament lamps. There are more electric lights than anything else around the average picture theater, and every exhibitor should know something about them.

A Picture Theater in Mission Style

By Charles F. Morris

ONE sees all kinds of picture theaters in traveling about the country. Some have adopted impossible styles of architecture and have striven manfully to make them look artistic; others seem to have conglomerated all the known styles in an attempt to secure something new, while still others have no style at all. But no matter what style the prospective exhibitor chooses for his house, he is to be congratulated if he can carry out the idea throughout; for if he does he will have a thing of beauty.

The proprietors of the Dreamland theater, Cleveland, Ohio, not only carried out their plans to the smallest detail, but they chose wisely in the beginning. Mission style is one of the most popular effects ever placed before the public. Furniture, finishings, even whole houses done in mission have taken the country by storm, and for several years the simplicity and dignity of the style have endeared it to our artistic sense. The Cleveland Dreamland is done in mission style throughout. Even the piano is mission, while the massive beam ceiling of the theater is the crowning effect.

The Dreamland is located at 703 Euclid avenue—in the heart of the city of Cleveland. Its patronage is consequently of a very high class nature, and this fact



The Dreamland Theater, Cleveland, Ohio.

is taken into consideration in selecting the program. Only the best dramatic and educational films are shown.

The theater opens at 10:30 in the morning, and stays open until 11 at night. This gives a continuous performance of twelve and one-half hours, in which time about seventeen shows are run. The seating capacity of the house is 262. It will be seen that the greatest possible attendance per day of seventeen shows would be 4,454. As a matter of fact, the average attendance, day in and day out, is 2,000. This is a good record for a

theater opening so early in the day; for it must be remembered that the average pleasure seeker does not start on his rounds in the morning. There are comparatively few theaters in the country that find it worth while to open at all before noon.

The show at the Dreamland is comprised of three reels of film. Every day one reel is changed and two reels held over. A rather peculiar feature of the show is that no illustrated songs are used. This would usually be considered rather a defect in the program, although some of the Chicago theaters controlled by Messrs. Jones, Linick & Schaefer get along very well without the song attraction. It is safe to say that the illustrated song, or some equivalent attraction to vary the program, is well nigh a necessity to the "neighborhood" theater. The amusement



Interior of the Dreamland.

house in the business district can dispense with it if thought advisable. In the Dreamland the mission style piano mentioned before furnishes all the entertainment outside of the film itself.

The owners of the Cleveland Dreamland theater are C. M. Christenson and Foster Simmons. The films are supplied by the United Film Exchange of Cleveland, in which Mr. Christenson is interested. Licensed service is used.

At five cents admission the average daily attendance of 2,000 yields \$100. This sum will take care of a considerable expense and still show a nice profit.

The Dreamland is not a large theater, and its admission price is the minimum. But it has been made so attractive by careful attention to detail that it has become a type of the successful picture theater. The careful study of such a house cannot fail to benefit other exhibitors, perhaps less successful.

Moving Pictures to Exploit Ozarks

The marvels of the Missouri Ozarks will be made manifest by moving pictures as a result of the Current River trip to be taken shortly by Gov. Hadley and a party of officials and invited guests under arrangements made by John H. Curran, chairman of the board of immigration commissioners.

A moving picture equipment and operator to be taken along will make an animated record of the agricultural and picturesque aspects of the Ozark region. Gov. Hadley and the other members of the party will be shown catching fish or trying to, panoramic views along the river will be taken, and in whatever form the life of the Ozarks presents itself, the moving picture man will get it. Later the films will be exhibited all over the country.

The main purpose of the trip is to call attention to the attractiveness and desirableness of the Ozarks, not only for sportsmen, but for tillers of the soil, and the moving pictures are expected to make a moving appeal.

New Laws in Connecticut

Connecticut has some new laws and regulations relating to moving picture shows. All moving picture theaters must be fireproof and the requirements in that direction may be prescribed by the state police. No moving picture theaters are to be operated in any public building or places used for public assemblages until all precautions specified by the state police be complied with. A fee of \$5 is provided for inspection of premises used by moving picture theater proprietors and a certificate of approval issued.

The act continues: "The state police are hereby empowered and directed to inspect any moving picture machine involving the use of a combustible film more than ten inches in length which is used or kept on premises designated in section one, and to make such rules and regulations as they may deem necessary for the safe use of apparatus."

The third section provides that all persons engaged in the moving picture business must be licensed and pay a fee of three dollars, the licenses to be good for one year and renewed each year without examination for one dollar. No persons under 21 years of age can receive a license and all applicants must undergo an examination as to fitness to operate the machines. The use of

machines operated by oxyhydrogen gas or by lime light are barred. A fine of \$500 is provided in the act for violation of any section of the act or of any regulation imposed by the state police. The chief of the state police is directed to render a monthly account to the state comptroller of all sums received by him or his assistants.

Acting under the authority vested in the department Chief of State Police Egan has framed a long list of regulations, printed copies of which have been sent to state policemen. These regulations provide for fire escapes as required under other statutes, generous aisle space, limiting the number of occupants of moving picture theater, aisles to be kept clear, exits to be plainly marked, doors to open outward, and fire extinguishers must be kept upon the premises.

There are thirty other regulations, regarding the conditions of the machines, their operation, etc.

Horse Owner Gets Moving Pictures

Lawrence Jones of Louisville, Ky., possesses one of the greatest aggregations of show horses in the world, and his enthusiasm and interest in them are equally great. He has never heretofore been satisfied with the results of snapshots of his horses, and finally decided, as a sure means of getting the action pictures he desires, to use the moving picture machine.

The camera man took great pains with the horses, and spent several hours with them at the fair grounds with Trainer Roberts.

An audience of half a dozen men, among them Messrs. Lawrence and Saunders Jones, saw a tryout of the film when it was run through the machine for the first time, and Mr. Jones enjoyed the sensation of seeing himself ride and drive his own animals. The film, which was made by a Chicago producer, is 160 feet long and shows the horses to splendid advantage.

Mr. Jones conceived the idea that a motion picture of the horses would give him an opportunity to study the action of each at any time he desired, and that it would give him a record for future pleasure.

"I can just run the film through a machine at any time I desire," said Mr. Jones, "and as often as I desire, and can see how my animals carry themselves. I think it is a good idea to preserve such a film, as in future years, even after my horses are gone, it will prove a pleasure to see them travel again."

The film shows both saddle and harness horses in action. It was made of Mr. Jones' best horses, showing Gallant Lad, Mr. Hickman, Henry of Navarre, Royal Regent, John Alden, Elizabeth Alden, Lad of the Lee, Red Wing, Poetry of Motion, Jane, Diana of the Lee and Hi Lassie. The film was made showing the horses traveling, quartering on the track and straightaway, showing them to splendid advantage.

Mr. Jones probably will have another film made, showing the horses in all their gaits and trappings. He says the idea is a new one, originating with him, and he believes that other owners of fine harness and saddle show horses will take it up and thus secure a motion picture record of their stables.

Not to Close Shows Sunday

The Cleveland (Ohio) council committee on judiciary ruled to make an adverse report on Councilman Zinner's resolution to close moving picture shows on Sunday. Every member voted against it.

Stereoscopic Moving Pictures

By J. J. Wrig

THE May number of THE NICKELODEON contained an article on moving pictures in color which described some of the inventions of William Friese-Greene, who has laid claim to being the originator of moving picture entertainment. In this article some of that inventor's more recently developed ideas are described, together with illustrations of the stereo-chromo-cinematograph—the projecting machine which throws upon the screen moving pictures in natural colors and of stereoscopic effect, as these devices were described to the English correspondent of the *Scientific American* in the course of a discussion on the art.

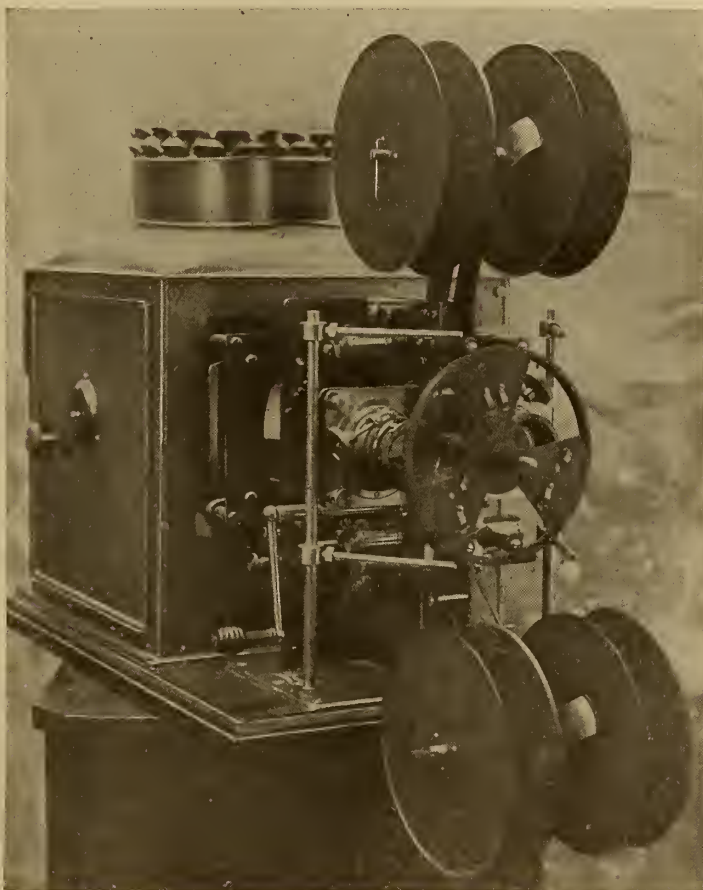
During the past few months several devices have been perfected for producing moving pictures in their natural tints, all carried out upon the same lines. All suffer from the same disadvantage—the color rendition upon the white screen is imperfect and untrue. Mr. Friese-Greene exhibited in London as far back as 1898 a series of animated natural-color pictures. The system, which he duly patented, was to revolve a disk of glass divided into three equal sized sectors, each representing one of the three fundamental colors, and revolving it in front of the lens as the exposures were being made, each section of the sensitized film (corresponding with the size of the ordinary cinematographic picture) being exposed through one of the three color filters. In making the subsequent projection the colored disk was again revolved in such a manner that the same relationship of picture to color filter that prevailed during the exposure of the negative was repeated. The rays of light consequently passed through the black-and-white film and thence through the color filter. The resultant picture was projected in accordance with the well-known phenomenon of visual persistence, producing the impression of a complete three color image.

The demonstration aroused considerable interest, but the inventor soon realized that such a system possessed one serious disadvantage. The glass disk had necessarily to be of a certain thickness—from one-sixteenth to one-twelfth of an inch—so that there was a certain depth of transparent glass through which the

light rays had to pass before or after reaching the color filter, depending on whether the color side of the disk was next to the transparent film or reverse. This fact produced disturbances in light refraction and reflection, of such a severe character that the projected image as seen upon the white sheet was a color distortion and a crude reproduction of nature. The extent of the deflection of the light rays in passing through the transparent thickness of the glass disk varied considerably and in the resultant picture occurred an undue predominance of one or two colors, which completely destroyed the natural effect. It is this system which is

now being developed by various experiments in the field of chromo-photography, but which the original inventor abandoned for the foregoing reasons.

By continuing his experiments Mr. Friese-Greene was enabled to overcome all the incidental difficulties inherent in his first apparatus. He abandoned the revolving glass disk and resorted to a prism placed in front of his lens. This yielded a much more satisfactory result, but was naturally somewhat primitive and commercially impracticable. Recently, however, he has completed and patented an entirely new system, which, together with many other important improvements he has effected in connection with the apparatus itself (both camera and projector) and also in the preparation of the sensitized films, promises great improvement.



The Friese-Greene Stereo-chromo-cinematograph Projector.

Through the courtesy of the inventor the writer was afforded an opportunity of examining the apparatus, and the whole process of taking and projecting films by this new system, while the accompanying illustrations serve to show the method of operation. At the time of writing some twenty films had been secured, depicting varying scenes in natural life from incidents in busy streets to studies of insects and growing flowers. Not only are the color effects obtained, but they are stereoscopically projected. The effect produced upon the screen is precisely the same as that obtained with ordinary stereoscopic photographs when observed through the hand instrument devised by Oliver Wendell Holmes.

With this apparatus, moreover, a continuous picture is obtained, which is not the case in the ordinary machine. In the latter instance, as is well known, the pictures are taken and projected intermittently, the shutter both in the camera and projector being a sector having an area approximately one-seventh of the area of a circle. While the shutter is closed the film is jerked forward by an interval equal to the height of a single picture on the film. In the Friese-Greene apparatus, however, a continuous picture is secured, since the operation of the twin lenses is alternating, that is to say, while one is closed the other is open. Consequently although the separate films carry images intermittently recorded, the one secures those which the other lost during the short space of time its lens was closed by the shutter and one is always on the screen.

In regard to the arrangement of the color filter and its manipulation a highly important development has been effected. The color filters are disposed on an endless band of transparent celluloid in the order of red, green and blue. Each filter is of the same size as the cinematographic image on its film, namely, $\frac{3}{4}$ inch deep by the standard width, and like the latter is perforated along its edges so that the movement of the color filter and sensitized films are synchronous and the two being kept in dead juxtaposition. By reducing the thickness of the color filter medium to the infinitesimal proportions of a thin celluloid band all troubles concerning light refraction and reflection are completely overcome.

Another notable point is that the inventor does not require three separate negatives taken through the red, green, and blue color filters, respectively, and then similarly superimposing their transparencies through relative color filters to secure the three-color effect. Such is the process generally followed in accordance with the Ives system of still-life color photography. By this last named process the film would obviously have to be three times the length of the monochrome record, in order to secure the three fundamental negatives, and would need to be projected at three times the speed to secure the desired effect. Mr. Friese-Greene, however, has ascertained that in chromo-photography such a process is unnecessary when carried out upon his lines, and that the continual cutting in and out of the colors will enable them to be blended so easily and rapidly that the brain sees the heliochromic image only.

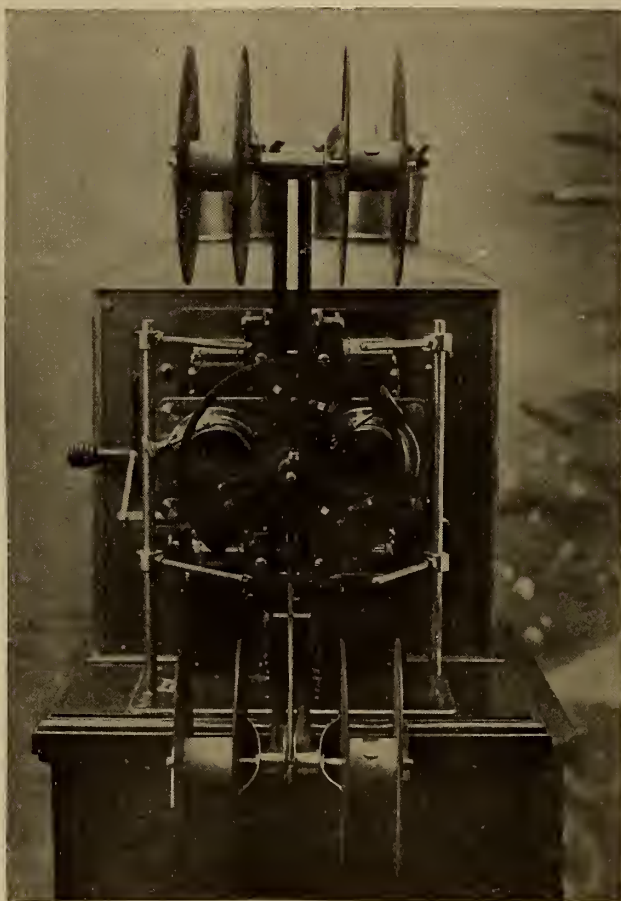
It will be realized from a study of the shutter arrangements in the accompanying illustration that each lens is insured an equal period of exposure. The shut-

ter area is exactly one-half of that of a complete circle, and as one lens aperture is being cut off the other is being cut in, which materially assists in the blending of the colors, through their respective filters, there being an entire absence from the eye point of view, of any sharp line of demarcation. The sighting and focusing of the camera follow the usual practice in such cinematographic apparatus, as does also the method of operation for taking photographs, though certain improvements have been incorporated. The camera itself is practically the same size as that of the single-lens instrument, everything being rendered as compact as possible.

The projector follows the lines of the ordinary instrument for this purpose, with the exception that there are two lenses placed side by side. Here again the exposure is intermittent. The two lenses are each fitted with a micrometer screw so that their angle to one another can be adjusted to a nicety and varied according to the size of picture projected, which of course is relative to the distance of the screen from the projector. The facilities whereby the angle of the lenses to one another is adjusted insures that irrespective of the size of the image exact superimposition of the two pictures projected from the twin lenses is absolutely certain upon the same given area.

In the projector two similar endless color filter bands have to be used. Their arrangement is very similar to that adopted in the camera, and suitable devices are employed for keeping them in absolute register with the picture film. It is quite impossible, therefore, for any difference in register upon the screen or confusion of color filter and its relative picture to result. Moreover, there is the same relation-

ship in regard to the cutting in and out of the respective color filters to secure the desired blending of the colors, so as to insure in conformity with the phenomenon of visual persistence the impression of a perfect three-color image being conveyed to the brain. This result is also assisted by the fact that projection is really carried out at twice the usual speed, thirty-two pictures being thrown on the screen in the course of a second from the two lenses—sixteen from each. Owing to the perfect superimposition of the pictures from the two lenses upon the white wall remarkable clearness and definition are obtained, the color beauty of the image being appreciably enhanced by the stereoscopic effect which is produced. As also the two pictures depict continuous motion there is an entire absence of flickering due to the shutter, the effect being practically



Front View of the Friese-Greene Projecting Machine.

the same as if one were resorting to the camera obscura.

In order to secure the requisite stereoscopic effect in projection the apparatus for this purpose has necessarily to be of special design. Its general characteristics are plainly shown in the accompanying photographs of the machine. There is the lantern body for carrying two illuminants, one for each lens. The lenses themselves are rendered angularly adjustable by means of a micrometer screw so that in stereoscopic work the two images may be exactly superimposed upon the screen and yet at the same time rendering it feasible to use the apparatus for ordinary work by cutting one-half of the lantern out of service.

The operating mechanism while broadly following that of the ordinary single projector is simpler. The feed spools are carried on a common axle at the top and the films lead down to their respective lines of travel through the gateway behind each lens, subsequently being wound up on the lower spools, these working synchronously through a central spring pulley drive.

Color projection can be effected either by a revolving disk carrying three equal-sized sectors of red, green and blue glass, respectively, the cutting in and out of each color being precisely the same as in the camera. That is to say, while one lens is being uncovered the other is being closed, so that in reality the image from one lens is being thrown on the screen at one time instead of the two exposures being made simultaneously as in ordinary stereoscopic practice. It is the speed with which projection is made and the cutting in and out of the colors on each lens—about 25 per second—that in accordance with the peculiar law of visual persistence yields not only the natural color but also the stereoscopic effects.

Though the rotating disk is the simplest means of projection, the color effects are not technically correct nor so beautiful as are produced by the endless traveling band, composed of small color screens, red, green and blue, successively. This is attributable to two factors. In the first place, as the rotating disk is placed in front of the lens there is a certain distance through which uncolored light travels—that is, between the film and the color screen—and in projection there is a tendency toward jumbling of the three colors into the white light. On the other hand, when the color screen is in immediate juxtaposition with the film no white light whatever is projected.

The apparatus shown in the accompanying illustrations is applicable to either disk or endless band operation. If the band is used it is only necessary to withdraw the colored screen sectors from the revolving shutter, which is readily effected by means of clips which hold the screens in position, the three remaining opaque sectors acting as the cut-off between each successive color filter and its picture on the band. The band itself is carried over a jockey pulley and sprocket drum at the top of the projecting mechanism and carried down through the gateway with the transparent film against which it is tightly held during the instant of projection. Issuing from the gateway it passes over a lower sprocket drum and jockey pulley, where it leaves the picture film, which is wound on the spool below, the color band passing over a rigid horizontal arm, shown in the illustration, set at an angle of about 45 degrees, so that the upward traveling part may clear the field of the lens, passing over another similar angu-

lar arm at the top which deviates it once more over the top sprocket drum and pulley where it meets the picture film traveling from the upper spool, and the operation is repeated.

The grave disadvantage of the revolving disk is that the screens therewith have to be, as it were, standardized; that is to say, must be such that they are equally applicable to any picture that may be used in projection irrespective of the densities of the color filters used in photographing. This often destroys or depreciates the true color effects and values. On the other hand, with the band it is possible to secure the same relative color screens that were used in taking the picture, so that the latter is virtually projected through the same color filters as were employed for photographing.

With the band, moreover, a new film can be far more easily fed into the machine. In this apparatus the gateway is of special design. The picture film has a short length of lead indicating successively red, green, blue, in the order in which the exposures are made. All that is necessary to do is to open the gateway, superimpose the one color filter of the endless band upon its corresponding indication upon the lead, and then all is ready for projection. The apparatus has been demonstrated in London and Paris, and the possibilities of the Friese-Greene system, owing to its simplicity and economy, combined with truthfulness of color value and density, have attracted considerable attention.

The operation of the Friese-Greene camera itself, with a full description of the color process and illustrations of the mechanism and its product, was published in *The Nickelodeon* for May, 1909.

Navy to Have Moving Picture Shows

That moving pictures are rapidly being recognized as a very important and valuable factor for educational and amusement purposes is clearly shown by the recent action of the United States government in this direction. A large importing company, through its Boston office, has received orders to supply film service to the navy for the instruction and entertainment of the officers and men while on a prolonged tour of duty off the southeastern coast. As the battleships make certain points they will receive and return shipments of films, taking on at each landing a sufficient supply to furnish ample and varied education and amusement until opportunity offers to secure another change of pictures. The battleship *Vermont* has the distinction of being the first warship to introduce motion pictures for the benefit of its officers and men. It is one of the largest battleships afloat and holds the championship record for target practice and gunnery.

When one stops to consider the vast field covered by the splendid assortment of educational films produced by the foreign makers, the realistic scenic and industrial subjects released, and the host of patriotic, historical, travelogue and other pictures available, it will be readily seen that a most thorough and valuable form of education as well as amusement is placed within the reach of all.

The time is coming when every military post and every school and college in this country will have at least a weekly course of motion picture instruction, and it is safe to say that the audience will eagerly and readily absorb the knowledge thus imparted.

The Progress of Electric Lighting

By Albert F. Ganz*

IN the consideration of the development of incandescent lamps it will be convenient to briefly point out the relation between specific power consumption and useful life. Incandescent lamps are commercially rated in terms of watts consumed per mean horizontal candle. It has been found that incandescent carbon filaments gradually volatilize, resulting in a reduction of light and a decrease in efficiency. Experience has shown that it does not pay to operate a carbon filament lamp after it has been reduced to about 80 per cent of its initial candle-power, which point is sometimes called the "smashing" point. The useful life of the lamp, which is the number of hours that it will burn before it reaches this point, depends upon the temperature at which the filament is operated; it has been the practice to operate carbon filament lamps at such a temperature that this will take from 500 to 600 hours, and the specific consumption expressed in watts per horizontal candle is ordinarily based on such a current consumption that will give this life.

The first incandescent lamps, which were introduced commercially in the early 80's, were made by carbonizing a vegetable fiber, such as a thread or a strip of paper. Weston employed structureless cellulose, producing for the first time a homogeneous carbon filament, which he called "tamedine." He also invented the "flashing process," now generally used, which consists in heating the filament to incandescence in a hydro-carbon vapor whereby a dense carbon coating is deposited upon the filament. This made the carbon filaments much more uniform and marked a decided advance in the incandescent lamp. Edison developed the bamboo filament and used this for a number of years. Later all carbon filaments were made by squirting through a die a thick solution of cellulose made from substances such as cotton, then treating, carbonizing and flashing, and this is the method generally employed today.

The early carbon filament lamps required 5 to 6 watts per candle, but improvements in the manufacture of the filaments had improved this specific power consumption to 3.1 watts per candle by about 1888. The high efficiency lamps, having a specific consumption of 3.1 watts per candle, could, however, only be used on circuits having close voltage regulation, as otherwise the life of the lamp was greatly reduced. No radical improvements in carbon filament lamps were made for over fifteen years until about 1905, when the metallizing or graphitizing process for treating carbon filaments was developed. This process consists essentially in subjecting the carbon filament to the high temperature of an electric furnace with the result that the filament is partly or wholly graphitized. The filament is then "flashed" and subjected to the electric furnace for a second time. The



Nernst Lamp.

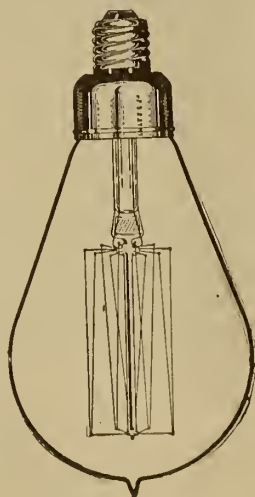
graphitizer or metallized carbon filament lamp, known also under the trade name of "Gem lamp," has a specific power consumption of 2.5 watts per candle, with the same normal life as is obtained with the ordinary carbon filament lamp. A further remarkable change produced in the carbon filament by the metallizing or graphitizing process is changing the temperature coefficient of resistance from negative to positive, so that the treated filament behaves

in this respect like a metal. This positive temperature coefficient makes the lamp much less influenced by fluctuations in the supply voltage.

Since the beginning of this century incandescent lamps containing filaments of metals and giving efficiencies much higher than could be obtained with carbon have been introduced. Osmium was the first metal tried, and a fairly satisfactory lamp, having a specific power consumption of 1.5 watt per candle, was obtained. A number of osmium lamps have, in fact, been used commercially in Germany. However, the very limited available supply of osmium has prevented the commercial introduction of the osmium lamp.

About the year 1904 lamps employing tantalum filaments were placed on the market, having an efficiency of about 2 watts per candle, with a useful life greater than that of the carbon filament lamp on direct-current circuits. Processes were developed for producing pure, ductile tantalum which was then drawn into fine wires for use in the lamps, and these tantalum lamps have come into considerable commercial use. A peculiarity of the tantalum lamp is that it has a short life when used on alternating current. The lamp is therefore inherently a direct-current lamp.

About the year 1905 incandescent lamps, having filaments of tungsten, were brought out in Germany, having an efficiency of about 1.25 watt per candle, with a useful life claimed to be greater than that of the carbon filament lamp and equally good on alternating and direct current. These were quickly introduced on a large scale. The manufacture of tungsten lamps was also started in America about 1907, and these lamps are now rapidly coming into use. The present very high cost of these lamps is, however, a serious obstacle to their general introduction. Since tungsten is not ductile, the tungsten filaments cannot be drawn into fine wires, as in the case of tantalum. The production of a filament of tungsten, therefore, presents many difficulties, with the result that a number of different processes for producing these



Tungsten Lamp.

*Abstracted from the *American Gas Light Journal*.

filaments have been developed. Since the specific resistance of tungsten is very much less than that of carbon, a filament of tungsten for a lamp to be operated at a given voltage must be very much thinner and longer than a carbon filament for the same voltage. For this reason tungsten filaments are admirably suited for heavy current, low-voltage series lamps for use on constant current circuits for street lighting. Multiple lamps for 110-volt, constant potential circuits are now also manufactured in sizes down to 20-candle-power, but the filaments in these lamps are extremely small in diameter. When the tungsten filament is incandescent it is extremely soft, and the loops, especially those for high-voltage lamps, require supports to keep them in position. The first tungsten lamps were for this reason capable of operating only in a vertical downward position. The lamps have been so improved that they can now operate in any position. The tungsten filament is, however, extremely fragile, making it liable to become broken when subjected to vibration, so that these lamps are not suitable where subjected to vibration, as, for instance, on trains or boats. In these latter places the tantalum lamp is frequently used.

Both the tantalum and tungsten filaments have a positive temperature coefficient, and for this reason are less affected by fluctuations in line voltage than ordinary carbon filaments. The light given by tantalum and tungsten lamps is also much whiter than that given by carbon filament lamps owing to the higher temperature at which these filaments are operated. Another peculiarity of these metal filament lamps is that they do not depreciate from their initial candle-power until the filament finally breaks. It is at times even possible to repair a ruptured tantalum or tungsten lamp filament by judiciously shaking the lamp with the voltage on, until the broken ends of the filament come in contact and are welded together by the intense local heat at the point of contact. Such a weld is frequently quite strong, enabling the lamp to continue in service for a considerable time.

The advances made in the construction of incandescent electric lamps are well shown by the following table, giving the approximate dates when each lamp was introduced in America, and the specific power consumption expressed in watts per mean horizontal candle and in watts per mean spherical candle. The latter figures are obtained from the former on the assumption of a spherical reduction factor of 0.8:

Type of Lamp—	Approximate Date of Introduction.	Watts per Mean Horizontal Candle.	Watts per Mean Spherical Candle.
Early carbon filament.....	1880	4 to 6	5.0 to 7.5
Improved carbon filament.....	1888	3.5 to 3.1	4.4 to 3.9
Metalized or graphitized filament.....	1905	2.5	3.1
Tantalum	1904	2.0	2.5
Tungsten	1906	1.25	1.56

Another form of incandescent lamp which has been proposed, but which has not been introduced commercially, is the Helion lamp, invented by Messrs. Parker and Clark, of New York City. The filament for this Helion lamp is made from a carbon filament by subjecting it to heat treatment in a gaseous compound containing silicon. It is stated that the filaments take on a surface deposit of silicon, and, with this surface deposit, a greatly increased efficiency and a much greater whiteness of light are obtained. A desirable quality of the Helion filament is its very high specific resistance, giving a comparatively short and thick filament for 110 volts and making the lamp suitable for higher voltages. A peculiarity of the Helion lamp is that it does not require

a vacuum for its operation, but can be used in the open air.

An interesting departure in the construction of an electric lamp of the incandescent type is the Nernst lamp, which was first brought out by Dr. Nernst, in Germany, about the year 1898. The Nernst lamp has been commercially developed in America by the Nernst Lamp Company, one of the Westinghouse interests. The light-giving conductor, or glower, as it is called, consists of a cylindrical piece of porcelain-like material, from one-half to about one inch in length, for circuits of from 100 to 250 volts. This glower is made from a suitable mixture containing the oxides of rare metals, similar to that used in making Welsbach mantles. The peculiar characteristic of this glower is that it is an insulator when cold, but becomes a good conductor and an excellent and efficient illuminant when heated to a high temperature. It is therefore necessary to employ a device which will heat the glower on starting to a temperature at which it will conduct electricity, after which the current will maintain the glower heated and conducting. It is also necessary to provide an automatic cut-out for cutting the heater out of circuit after the glower has been made conducting. This heater consists in practice of a very fine platinum wire wound upon a small tube or thread of clay and placed close to the glower. The glower is not inclosed in a vacuum, but is surrounded by a glass globe to prevent too rapid dissipation of the heat of the glower. Another characteristic of this glower is that it has a negative temperature coefficient, so that if it were connected to constant potential mains it would burn itself out after it has been heated and rendered conducting. In this respect it resembles an electric arc. For this reason a steadying resistance, called a ballast, must be added in series with the glower. In the Nernst lamp, the glowers take from 60 to about 120 watts, and, as made in America, from one to four glowers are employed in one lamp, giving from 50 to about 500 mean lower hemispherical candles. The heaters are placed horizontally above the glowers. Owing to the high temperature at which the glowers operate, a brilliant white light is obtained, which makes the light very desirable where colors should appear as nearly as possible the same as in daylight. The glowers and heaters have a life of 500 to 800 hours, and these are mounted together and are so arranged that they can be easily replaced. The ballast resistances have a life of several thousand hours, and can also be readily replaced. The first Nernst lamps, manufactured in America were designed to operate on alternating current, and these gave only a short life on direct current. Later, Nernst lamps, giving a long life on direct current, were also introduced. Practically all of the light from a Nernst lamp is projected downward in the lower hemisphere, and hence no reflector is ordinarily required. The lamp is peculiarly well adapted for illuminating large interiors, such as stores, etc. These lamps have recently been greatly improved in efficiency, and the makers now claim a specific power consumption of about 1.2 watt per mean lower hemispherical candle. These Nernst lamps start in 20 to 30 seconds. A special Nernst fixture has also been placed on the market during the past year, in which the automatic cut-outs and ballast resistances are attached to the fixture; the glowers and heaters are secured to a porcelain base and surrounded by a glass globe, the base having a screw contact attachment so as to permit of being replaced by unscrewing, exactly like an ordinary incandescent lamp.

Recently a luminous type of heater has also been developed, which gives some light instantly, thereby producing a partial illumination before the glower has become active. It is claimed that with this new heater the glowers will start in 10 to 15 seconds.

Nernst lamps are generally used in multiple, on constant potential circuits, for indoor lighting. The largest single installation of Nernst lamps in America is in the Marshall Feld & Co.'s stores, Chicago, where about 14,000 glowers are connected on direct-current circuits, taking the place of about 57,000 16-candle-power incandescent lamps. Nernst lamps can also be used on constant current alternating current circuits for street lighting by using a special form of series transformer for each lamp.

Clocks for Picture Theaters

Managers of five-cent theaters could confer a favor upon the public by installing clocks where they could be seen by all, suggests a correspondent of the Chicago (Ill.) *Daily News*. Many patrons do not carry watches, and as they have only a few minutes at a time to spare for this amusement, they would appreciate the clocks.

Two Pretty Chicago Theaters

The two picture theaters shown herewith, the photographs of which were taken by William Wright of the Kalem Company, are among Chicago's prettiest houses. The Boston Theater, on East Madison street, cost \$18,000, and seats 296 people. The seating space is very generous, giving the audience a sense of comfort and freedom that adds not a little to the attractiveness of the house. The admission price is five cents on every



Apollo Theater, Forty-seventh Street, Chicago.

day but Saturday and Sunday, when ten cents is charged, vaudeville being added to the pictures and songs on those days. The Boston is owned by the Boston Amusement Company, and managed by J. W. Ferris.

The Apollo Theater, on Forty-seventh street, cost \$17,000 and seats 700. Pictures and vaudeville are given, and an admission charge of ten cents is made to all seats. Robert R. Levy is the owner of the Apollo.

The Omnipresent Hat

"That's an outrage," said the disgusted moving-picture manager as he stood disconsolately before the show window of a Market street department store and surveyed the array of mammoth hats on display at the fall opening. "I was in hopes that the arbiters of fashion on the other side of the Atlantic would trim down the size of the hats this year after the long run of the monstrosities of the 'Merry Widow' order, but not only have they extended the brim several inches, but they have also built them up so that now they are veritable sky-scrapers. A poor man now will have absolutely no change at all in the picture show, as the former practice of removing their headgear is gradually being abandoned by the women. And small wonder, for if a woman were to shed one of those things I can't see how she would ever get under it again without assistance. One remedy might be to reserve the front section of the house for the men alone and leave the devotees of the ferryboat hat rubber the best they could in the rear. I noticed a little man sandwiched in between two women the other night, and their hats overlapped just above his head. He was huddled down in the seat, unable to see anything, in order to prevent his eyes from being gouged out by the hat brims. If women are going to wear this style of headgear the moving picture people will have to strictly enforce the rule compelling them to remove the hats during the performance. Persons in the rear of the hall, despite the pronounced incline of the floor, would actually have to scale a step-ladder in order to see the screen. I guess it is up to us to form a combination and before the spring styles are decreed go to Paris and try to bribe the French fashion dictators to ring in the turban, the toque, or even the bonnet with the streamers tied beneath the chin."



Boston Theater, Madison Street, Chicago.

Motographic Target Shooting

By Melville C. Rice

IT HAS been told before in THE NICKELODEON how the gunners of our navy were considering the possibility of directing the projectiles of their target practice upon a phantom enemy—the counterfeit presentment of great ships moving in battle array across a distant screen, upon which played the ever-changing rays of light from the lens of a motographic projecting machine. Perhaps the only drawback to this

scheme was its very magnificence—the necessary vastness of the projected moving image and its screen.

But usefulness is not always proportionate to size: unless, sometimes, it be in inverse ratio. What was impracticable in the scheme for heavy artillery practice becomes at once simple and practical when reduced to dimensions and appointments appropriate to the small armaments of foot soldiers, sportsmen or defenders of the home.

Shooting at a mark is one of our earliest and oldest pastimes. The proud possessor of a fire-arm of any accuracy loves to spend his spare time and powder in displaying his marksmanship to his admiring friends; while those not so fortunate in possession though equally eager for the glorification of making a "bull's-eye," repair to some convenient shooting gallery, where both targets and arms are provided in the latest patterns decreed by science.

Moving targets have always been popular with those enviable marksmen who are able to hit what they aim at. But the common, mechanical form of moving target is a clumsy thing at best, and fails utterly to produce that tenseness of nerves and thrill of excitement inspired by a living ob-

jective point for our bullets.

Fortunately or unfortunately, there are not enough living objects available for the target shooters of the world. It is necessary to resort to some substitute; and it is not needful to point out to readers of THE NICKELODEON just what art or science, or both, best simulates real life.

James Pater-son, of the well known Wilkinson Sword Company of England, is the in-

ventor of the new realistic target. In using it the marksman aims at moving pictures shown on a screen by a cinematograph; and thus, for instance, may practice

shooting against figures that advance and retreat, take cover and emerge from cover, run or walk or crawl, and which actually appear to be firing at him. In this way, it is claimed, he uses his rifle under conditions that are far nearer the "real thing" than any that have been possible heretofore. On this target he can even see the smoke from the enemy's rifles blown away by the wind, and all the exciting details of his movements are placed before the rifleman so that his capabilities can be tested to the utmost. This remarkable invention should be capable of development to an almost indefinite extent, as the variety of objects and scenes which can be introduced for artillery, musketry and revolver shooting can be made into almost ideal battle picture targets in unlimited numbers. The burglar scene, which is shown on the second target, is intended chiefly for revolver practice.

The method of working is quite simple. The target apparatus consists of two rollers, upon which is a roll of white paper forming a screen whereon is projected the living pic-



A Motographic Duel; Returning the Marksman's Fire.



The Phantom Burglar; Picking the Intruder Off the Screen.

ture. When the enemy is seen or commences to fire—as shown by his smoke—the marksman starts practice, and, by a self-recording system, when a hit is made, the result is signaled instantaneously on an indicator at the firing-point, which shows the value of the hit, and, when the shooting is finished, registers the total value of the hits. The length of range can be varied from fifteen to twenty-five yards for this system. The whole scheme can be made automatic, so that one person can, by pressing a button, start or stop the machine at will, and a subject can be run continuously by electric motor, the film being unwound and rewound automatically.

It will readily be seen that this scheme can be adapted to simulate all varieties of hunting—large and small game, water and wood fowl. At a sportsman's show it would be ideal. As an amusement park concession it would certainly keep the gallery crowded with delighted spectators. It might even be possible to charge admission to a general audience, while entertaining the crack marksman at a higher figure.

Royal Hunt in Moving Pictures

The news comes from Marienbad that the King of England, in compliance with a request of the president of the First International Shooting and Field Sports Exhibition, to be held in Vienna in 1910, has given permission for cinematograph pictures to be taken of a hunt in which he will take part, such pictures to be reproduced at the above mentioned exhibition. In doing so his majesty has followed the example of the Emperor Francis Joseph.

The operators have already received instructions to hold themselves in readiness for the beginning of November, as the King has expressed a wish that the pictures to be taken should represent a hunt at Sandringham.

By the King's consent to the request of the president of the International Field Sports Exhibition opportunity will be given visitors to Vienna in 1910 of seeing a presentment of his Majesty in a typical English scene, and that a scene in which he still takes the keenest delight. The actual progress of a hunt is one of the most difficult of all subjects to photograph, and it is expected that the efforts of the cinematograph operator will be confined to taking pictures of the meet and the throw-off. The operator on these occasions is generally forced to do most of his work from horseback. He has to move quickly from place to place, as the scene changes so swiftly, and there is, in consequence, rarely sufficient time for him to dismount. Should the King follow the hounds at all, every effort will be made to obtain pictures of the royal party actually in the field.

The King's liking for cinematograph pictures of himself is only of comparatively recent date. Special permission was given for the taking of pictures during the King and Queen's visit to the King and Queen of Italy, when a remarkably fine series showing the royal party upon the yacht of the King of Italy was taken in Italian waters.

On another occasion the King was "cinematographed" with the German Emperor when, after their arrival at a castle, the two monarchs were walking round inspecting the guard of honor. The pictures to be taken in November will practically finish an authorized series which will represent his Majesty in three scenes typical alike of the King and of his country. During the attack on the Dreadnought by torpedo boats at Cowes re-

view on July 31 last the "living picture" operator snapped King Edward as an admiral in the midst of his ships; and during the recent review of the Territorials at Lord Derby's Lancashire seat, Knowsley, his Majesty was photographed again in the midst of his citizen soldiers.

In this last series (in which the King took the keenest interest), pictures were taken both in natural colors and monotoes, and, at his Majesty's request, a special journey was made to Knowsley on the day following the review for the purpose of showing the pictures to the party assembled there.

Sunday Shows and Charity in Indiana

Mayor Bookwalter and the proprietors of the moving picture theaters of Indianapolis, Ind., have come to an agreement, whereby the latter can operate their places on Sunday without violating the law. Under the agreement the theaters are to give a certain portion of their proceeds to charity.

The law prohibits theaters from opening on Sunday, except for charitable purposes. Some weeks ago Jesse D. Pavey, secretary to the mayor, during the latter's absence, ordered all of the moving picture theaters to close on Sunday when he found several such places were running without any pretense of giving any portion of the proceeds to charity.

Because of the large number of excursionists that come to the city the theater owners have been anxious to give shows on Sunday and recently reached an agreement, whereby twenty per cent of the gross proceeds should be turned over to some person designated by the mayor and devoted to charity. The owners of the theaters signed the agreement, which was acceptable to the mayor.

Mayor Bookwalter named Alfred E. Cook, deputy city controller, as auditor and treasurer of the agreement, Mr. Cook to visit the moving picture theaters each Monday morning and collect the 20 per cent devoted to charity. This money is deposited in bank in Mr. Cook's name and is subject to the demand of the mayor.

The first Sunday under which the agreement became operative Mr. Cook collected \$53.95 from nine moving picture theaters.

Lewis A. Coleman, attorney, acted for the theater owners in reaching the agreement with the mayor. He said the twenty per cent of the proceeds would be divided among seven charities, including fresh air funds, the Nelson Shelter House, the Charity Organization Society, Home for Friendless Women and the Eleanor hospital fund.

Moving Pictures in Church

Motion pictures and illustrated songs have been adopted by Wesley Memorial Church, which has the largest congregation of Methodists in Atlanta, Georgia, and henceforth will be a prominent feature of the services. The use of moving pictures and illustrated songs was begun before a great congregation. The life of Christ was flashed, scene by scene, upon a canvass just above the pulpit. Beside the films there were illustrated songs, just as there are in the picture shows, though the selections were, of course, in accordance with the occasion. "Throw Out the Life Line" and "Lead, Kindly Light" were sung to the accompaniment of beautifully colored films. The Wesley Memorial people are enthusiastic over the innovation.

Some Questions Answered

By David S. Hulfish

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or persons. Questions are invited, and will be answered as promptly and as fully as space will permit.

ECONOMY IN THEATER LIGHTING.

By a simple modification of the wiring of the incandescent lamps in my picture theater, I have greatly reduced my bills for electricity for lighting. The way I accomplished this will be of interest to your readers, and your query editor will be able to describe the system from the notes I am giving you herewith.—E. H. M., Webster City, Iowa.

Where the lighting circuits and lamps of an auditorium are laid out without a studied plan of what the lighting effect will be when the lamps are burning, the resulting illumination is just as likely to be too much as too little. Frequently a comparatively large number of lamps are installed for decorative effect, thus adding to the lighting of the auditorium when they are burning, and adding to the expense of the owner of the theater as well.

Just what is too little light and what is too much light must remain ever a matter to be judged by the theater manager himself or by his patrons. In this connection it may be argued that a picture theater, between performances, particularly when the performances consist mainly or solely of moving pictures and of songs illustrated with lantern slides, may be dimly lighted. The sudden flashing of brilliant lights after the close of a moving picture or illustrated song is objectionable, and to many it is painful. The eyes have become accustomed to the darkness of the room during the projection of the pictures. The pupils have become distended to catch as much as possible of the light coming from the picture screen, and the eyes therefore are not in condition to withstand a strong light. With the turning on of the full illumination of a brilliantly lighted theater the eyes are flooded with strong light, the eye is blinded by the quantity of light which flows into it, and the pupil strives to close with such a violent effort that the eyes are severely strained. Such a condition of lighting may be classed as an overlighted theater. The defect may be overcome by turning on the lights gradually, in several steps, after the close of the pictures.

On the other hand, the room should not be so dimly lighted that an incoming patron may not find a seat with ease. That the room is sufficiently lighted for the proper seating of incoming patrons is perhaps the best requirement to meet and forms the only absolute requirement.

An impression of dimness forced upon a patron when he enters the theater also should be avoided by a sufficient illumination. This may result as much from an overlighting of the front of the theater as from an underlighting of the interior. It is rather a matter of contrast which the patron experiences as he passes into the house.

The overlighting of the exterior of the theater is as much of an expense when bills are to be paid as is the overlighting of the interior. Not that the lighting of the theater front may be neglected for the cause of economy, but that many lamps are used in some instances for ornamental or decorative effect not required for lighting, and not requiring a full brilliancy for good decorative effect. Such lamps, for instance, as are placed

in rows and circles about the panels of the theater front and about the cashier's booth are for decoration rather than for illumination. The entrance to many theaters in the cities is positively blinding with light from lamps which are placed for decorative effect, even if classified as lighting for advertising display. Such a condition of lighting upon the theater front may be made the subject of an economy, yet all of the desirable results of the lighting scheme may be retained.

Where electric current is paid for by meter, the charge is made exactly in proportion to the amount of current consumed. If, therefore, a type of lamp be used which does not use so much current, the charge per lamp will be smaller, and the total charge of the lighting company for the service furnished to the theater will be smaller.

The tungsten lamp is coming into favor for lighting theaters, not only because of the smaller amount of current required for a given amount of light, and the consequent smaller cost for current, but because of the pure white quality of the light of the tungsten lamp as compared with the yellow light of the well known carbon lamp.

By tungsten and carbon lamps, as mentioned, reference is made to the substance from which the filament of the lamp is manufactured. In the incandescent lamp as first made and sold, the glowing filament of the lamp was a strip of carbon, and when heated to a glow by the electric current it gave a light which was decidedly yellow even with a new lamp, and became more and more yellow as the lamp became aged. In later lamps, the filament of the lamp has been made experimentally of many substances, and the lamp with the tungsten filament has come into wide use. The light given is a pure white, and furthermore the amount of current required is not so great per unit of light as with the carbon lamps.

The carbon lamp customarily used is a sixteen-candlepower lamp, taking half an ampere of electric current at a pressure of one hundred and ten volts. The tungsten lamp usually used as a substitute for the sixteen-candlepower carbon lamp takes the same amount of energy, namely, about one-half ampere at a pressure of one hundred and ten volts, but it gives a fifty-candlepower light from that current.

The desirable white light of the tungsten lamp has caused many theater managers to replace their carbon lamps with tungsten lamps of the same size of bulb, and taking the same amount of current, thereby not increasing their electricity bills. This did increase their light, however, giving them three times as much light as they had before. If they had enough light before the change was made, then they have now three times as much as is needed. If they have not too much now, they did not have enough before making the change, and the tungsten lamp has offered them a means for remedying their defective lighting.

Thus the overlighting of a theater, either in the auditorium or upon the front of the house, may occur

from the change made in many cases from carbon lamps to tungsten lamps, or from an effort to produce a decorative effect and the unintentional provision thereby of a much larger number of lamps than were needed for lighting only, or possibly from the overzealousness of the employes of an electric light company to whom the task of lighting the theater had been given, and to whose minds a large consumption of current would be a virtue rather than a fault.

For the underlighted theater auditorium or front, the change from carbon to tungsten is suggested.

For the overlighted theater, the following plans are suggested for reducing the total quantity of illumina-

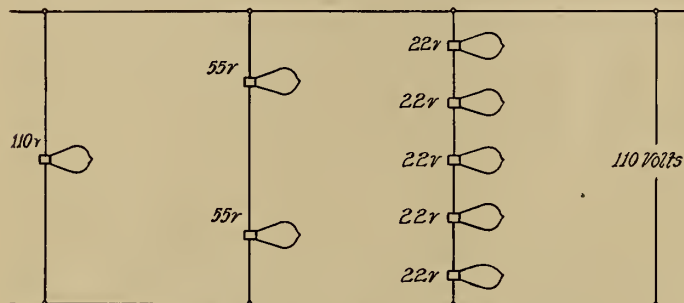


Diagram No. 1. Lamps in Series.

tion without departing from the decorative scheme. This may be attained without destroying the decorative effect of the lighting in any degree; indeed, in many instances a softening of the volume of light will enhance the decorative value of the lamps.

If carbon lamps are used, they doubtless will be found to be sixteen-candlepower lamps. There are available on the market eight-candlepower lamps and four-candlepower lamps in full-size bulbs, and still lower power in small bulbs. The change from sixteen to eight in the candlepower of the lamp will decrease the consumption of the current just one-half. By actual measurement also it will decrease the light just one-half, but it will not seem so to one who merely observes the lighting of the front of room after the change in lamps has been made. If the room were too brightly lighted before the change, and is sufficiently lighted after the change, the patrons of the place will not notice the difference at all, and probably one looking for the change will not notice the difference. This is due to an automatic action of the eye whereby it adjusts itself according to the amount of light which is forced upon it. When the lighting of the room is dim, the eye will expand the pupil to its largest size, admitting as much light as possible. When the room is too brightly lighted the eye will contract the pupil to a smaller area, and will admit approximately the same amount of light. With double the candlepower in the lamps and with the pupils of the patrons' eyes at only half size, the amount of light admitted to the sensitive retina of the eye will be just the same and the room will appear no brighter, except for a momentary blinding of the eyes upon entering, and before they have adjusted themselves to the bright light.

If four-candlepower lamps will give sufficient light, it is a waste of money to use eight-candlepower lamps, and in turn if eight-candlepower lamps will give sufficient light, it is a waste of money to use sixteen-candlepower lamps. Lamps of differing candlepowers ordinarily should not be used in the same room, as the brighter lamps will call the attention of the patron to the

dimness of the lamps of lower candlepower, yet sometimes a decorative effect may be obtained or enhanced by such a combination.

Because of the difference in the color of the light of the carbon and tungsten lamps, it will be found after changing to tungsten that a smaller total candlepower of tungsten lamps will be required for the same effective illumination as given by carbon lamps before the change.

Difficulty is experienced by the lamp manufacturers in making lamps of low candlepower to operate successfully upon the higher voltages of the usual incandescent lamp circuits. Sixteen-candlepower and eight-candlepower lamps for a pressure of one hundred and ten volts may be obtained without difficulty, and four-candlepower lamps for a pressure of fifty-five volts also are easily had. To use the fifty-five-volt lamps on a circuit for one hundred and ten volts, it is necessary to connect two of the lower voltage lamps in series, that is, so that the current passing through one of them will have to pass through the other one also before it reaches its returning side of the electric circuit main wires. This is accomplished by connecting two lamps to each other with a short wire only long enough to reach from lamp to lamp, and then connecting the remaining side of one lamp to one of the wires of the power circuit and the remaining side of the other lamp to the other wire of the power circuit.

The connection of two lamps of half-voltage upon a power circuit is shown in Diagram No. 1, which illustrates also the principle by which each lamp receives its proper voltage from the higher voltage circuit. At the left is shown a lamp of the full voltage, having the terminals of its socket connected directly to the two wires of the lighting circuit. Next to this are shown two lamps requiring fifty-five volts each. If each of the two lamps requires a pressure at its terminals of fifty-five volts, the two lamps when connected one after the other, as shown, will require at the outside terminals of the pair a total voltage of one hundred and ten volts. This is

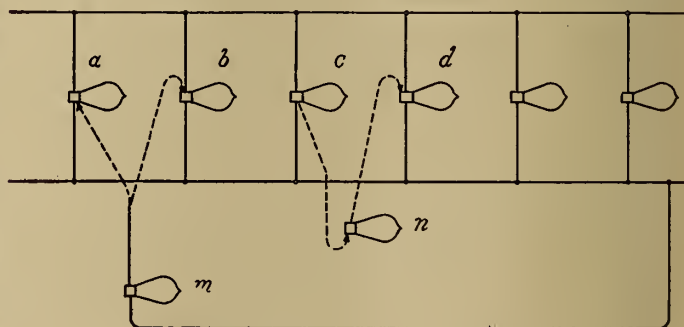


Diagram No. 2. Tests to Identify Lamp Terminals.

just the voltage of the power mains, and when the two lamps, in series with other, are connected to the power mains as shown, the current for each will flow through the other. As the lamps are presumed to be alike, the pressure across each of them will be the same, viz., fifty-five volts, and the lamps will burn properly, all of the required electrical conditions being met. At the right of the pair of fifty-five-volt lamps is shown a set of five lamps, each marked twenty-two volts. The sum of the voltages of the five lamps is one hundred and ten, and the total pressure required for the five lamps, when connected in series with each other as shown, will be equal to the sum of the pressures required by the lamps separately. The set of five lamps therefore is a group re-

quiring one hundred and ten volts, and may be connected at its ends to the one-hundred-and-ten-volt circuit, as shown in the diagram.

With a theater already equipped with a lighting system, with the lamp sockets in the walls and the lamps arranged for operation upon the lighting circuit by switches conveniently placed, the theater manager or owner may not feel inclined to rewire the entire house, even for the sake of a monthly saving on his electric light current bills. In many cases the rewiring would involve such an expense that the resulting economy in bills for electric current might not justify the expense of rewiring. In such a case, lamps for the given voltage and of the lowest candlepower which can be had may be used. If a low candlepower may not be had for the voltage of the circuit, it will be possible to divide the voltage of the circuit by connecting the lamps in pairs and then arranging for the connection of the pairs across the power wires, as shown in the case of the two fifty-five-volt lamps in Diagram No. 1.

The method of connecting into pairs for half-voltages a number of lamps originally installed directly across the circuit for full voltage consists of disconnecting one lamp of a selected pair from the positive wire of the circuit and the remaining lamp of the pair from the negative wire of the circuit. This leaves the first lamp connected to the negative wire and the second lamp connected to the positive wire of the circuit, each of the lamps having one terminal of its socket not connected to anything. Now a short wire may be used to connect the two terminals from which the line wires of the circuit have been taken, and when this is done the current will flow from the positive wire of the main circuit, through one of the lamps to the jumper wire, along the jumper wire to the remaining lamp of the pair, then through that lamp to the negative wire of the main circuit. When this is done without changing the lamps, the two full-voltage lamps will glow dimly. When replaced with half-voltage lamps the half-voltage lamps will glow with proper brilliancy, each receiving the full voltage for which it was made.

A method of test to determine which terminal of the lamps to disconnect from the line for the connection of the jumper wire may be pursued as follows: At the first lamp of the chosen pair which are to be placed in series, disconnect either line wire, wrap the wire with tape to prevent accidental contact with the lamp terminal after the lamp has been changed, then connect the jumper wire to the terminal thus freed, carrying the jumper to the other lamp of the pair, but without changing either of the lamps for the half-voltage lamps as yet. With the potential turned on at the switch, all of the lamps of the circuit will glow except the one which is connected to one end of the jumper wire. By touching the free end of the jumper wire first to one terminal and then to the other of the second lamp of the pair, it will be noticed that one terminal permits the first lamp of the pair to glow and the other does not. The terminal which *does not permit* the first lamp of the pair to glow shall be disconnected from the line wire, the line wire taped up, and the terminal connected to the jumper wire, when both lamps of the pair will come to a dull glow. The lamps now may be changed to the half-voltage lamps of low candlepower, and the work of rewiring and changing the next pair of lamps may be taken up.

Another method of test requires the marking of

all of the terminals which are to be disconnected from the line wires and connected to the jumper wires, before the work of disconnection begins. In this method, a lamp is taken as a test lamp, and one of its terminals is connected to one of the line wires of the lighting circuit. The other terminal of the lamp is connected to a movable point or terminal which may be put into contact with the terminals of the lamps to be changed. Either of the wires, or both, of the test lamp may be flexible. If the wire connecting the lamp to the line wire is long and flexible, the test lamp may be carried by the person making the test, a short wire being used to connect its remaining terminal to the lamp terminal to be tested. The object of this test is to determine which of the terminals of the lamps to be changed are connected to the same line wire as the test lamp, and which to the remaining line wire. Before beginning the test for identity of terminals, it should be decided which of the lamps are to form pairs. When this has been done, one terminal of each lamp of the pair is marked, marking on one lamp the terminal which causes the test lamp to glow and marking on the other lamp

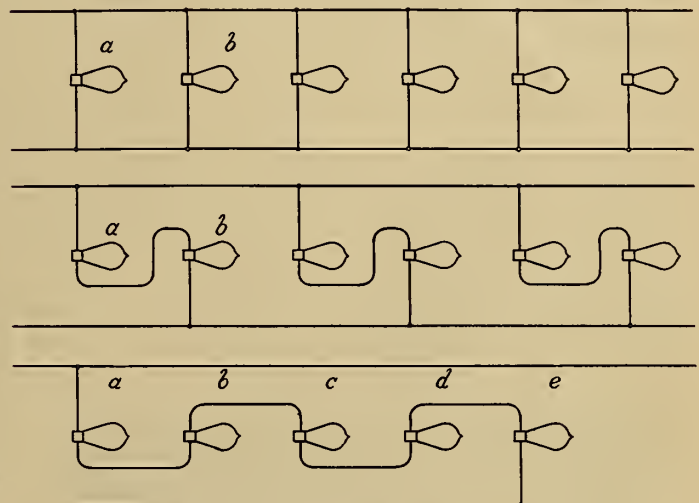


Diagram No. 3. Rewiring Lamps for Service.

of the pair the terminal which does not cause the test lamp to glow. The terminal which causes the test lamp to glow is on the opposite line wire from the one to which the test lamp is permanently connected, and the terminal which does not cause the test lamp to glow is upon the same wire as the test lamp, the test lamp thus being connected when testing that terminal to two different points of the same wire. When all lamps to be changed have been marked thus, using a pencil or chalk mark upon the terminals to be disconnected from the main light wires, the current is turned off of the circuit, the marked terminals are disconnected, and the jumpers are run between the free terminals of each pair of lamps. When the jumper connections have been made, and the current again turned on, all lamps should come to a dull glow. If any lamp or lamps glow brightly, they have been overlooked or a mistake made in connection. If any pair of lamps does not glow at all, the lamps being tight in their sockets, the most probable fault will be that the wrong terminal of one of the lamps has been disconnected and the jumper wire attached. The remedy for this is to remove the line wire connection from either (but not both) of the lamps and change the connection of that lamp to the other line wire.

This method of test to identify the lamp terminals

to be disconnected is shown by the lamp at *m* in Diagram No. 2. One terminal of the lamp is permanently attached for the test to the lower wire of the line. When the remaining terminal or upper terminal of the lamp *m* as it is drawn is connected to a short wire and the lower terminal of lamp *a* is touched, the lamp *m* does not glow; the lower terminal of lamp *a* therefore is marked for disconnection. When the short wire of the lamp *m* is touched to the upper terminal of lamp *b* the lamp *m* glows; as lamps *a* and *b* are to form a series pair, one terminal which does not cause the test lamp to glow and one which does are required, and the upper terminal of lamp *b* therefore is marked for disconnection. The two lamps are shown disconnected from the line wires at the marked terminals and connected to a jumper, in the middle figure of Diagram No. 3.

Another method of test requires only a lamp with two short wires connected to its terminals. This method is shown in connection with the lamp *n* in Diagram No. 2. The lamps *c* and *d* are to form a series pair. The wires of the lamp *n* are touched to one terminal of each of the two lamps at the same time; if the test lamp glows, those two terminals may be disconnected from the line wires, and a permanent jumper substituted for the test lamp and its wire. It may be noted that the upper terminal of lamp *c* and the lower terminal of lamp *d* will cause the test lamp *n* to glow, but the two upper terminals nor the two lower terminals would not. The jumper therefore may be run either from the lower terminal of *c* to the upper terminal of *d* or from the upper terminal of *c* to the lower of *d*, either of these combinations causing the test lamp to glow. Care should be used to avoid accidental testing with a wire not having a test lamp in it, as such a test would blow the main fuses of the lighting circuit.

The detail of connecting incandescent lamps in pairs is shown in Diagram No. 3. Three figures are shown in this diagram. The top figure shows the lighting circuit as usually installed, six lamps being shown, each lamp being connected at one of its terminals to one of the line wires and at its other terminal to the remaining line wire of the lighting circuit. In the middle figure, lamps *a* and *b* form a pair of half-voltage lamps, and current from one of the line wires must pass through both of the lamps, one after the other, before reaching its return line wire. In this figure the six lamps of the upper figure are shown changed into three pairs, each pair consisting of half-voltage lamps and being wired in series by a single short jumper wire from one lamp to the other.

Where three, four or five lamps are to be connected in series to require the full drop of potential of the main power circuit, only the end lamps of the set need be tested, and the terminals marked, since the middle lamps of the set will require that both of their terminals be disconnected from the main line wires. This is shown in the bottom figure of Diagram No. 3.

It being determined that lamps *a*, *b*, *c*, *d* and *e* shall be wired into a set of five low-voltage lamps to form a series suitable for the high-voltage lighting circuit, it is noted next how the four jumpers may be run most conveniently. With lamps arranged in a row, as shown in the diagram, jumpers may be run from each lamp to its nearest neighbor or neighbors most conveniently, thus leaving the end lamps of the row to be connected to the lighting circuit. Lamp *a* is tested by the test lamp *m* and its terminal marked, also lamp *e* is tested and its

reverse terminal marked, or the test lamp *n* is connected from *a* to *e*, and the marked terminals of *a* and *e* and both terminals of each of the remaining three lamps are disconnected from the line wires. By running the four jumpers, *a* to *b*, *b* to *c*, *c* to *d*, and *d* to *e*, the set is wired exactly as shown, and corresponds to the set of five twenty-two-volt lamps of Diagram No. 1.

A particular instance where overlighting is met frequently is the sign placed in the entrance of the theater announcing the bill for the evening, or perhaps for the following evening. This sometimes is surrounded with a border of lamps so strong that the glare of light prevents the reading of the sign except to strong eyes. With a sign of this kind, the object of the lamps is to draw attention to the titles or other advertising matter displayed upon the sign, but the lamps should be of such subdued light that the person trying to read the advertisement, and therefore compelled to look directly toward the lamps, may not be inconvenienced by them. The source of light for reading should be behind the reader, and the duty of the border lamps is purely decorative. Four-candlepower lamps are sufficiently strong for such a use. These possibly may not be made of the full voltage of the lighting circuit, and must be purchased of lower voltages and wired in series according to the middle or bottom figure of Diagram No. 3 to obtain the desired result. In case the lamps purchased do not fit the standard socket, the sockets may be replaced with miniature sockets, wired according to the arrangement shown in Diagram No. 3.

Sunday Program in Elgin, Illinois

Elgin has got the Sunday theater problem half solved. For a year or more the amusement place managers and the ministerial association have been wrestling with the question—one, to run wide open, with any and all sorts of programs; the other, to close the houses entirely.

Hereafter the theaters will be allowed to run Sundays, but they must show only sacred scenes and play sacred music.

No more vaudeville sketches Sunday nights. No more spicy moving pictures. Not even pictures of the ever-out-late hubby and the wifey waiting for him with a rolling pin.

"Nearer, My God, to Thee," must take the place of "My Wife's Gone to the Country, Hurray, Hurray."

Despite rigid orders of the mayor and chief of police, however, the only change in the programs at vaudeville and 5-cent houses, so far has been that everything except motion pictures was eliminated. Illustrated songs and vaudeville acts were withdrawn. The police made no effort to enforce the strictly sacred order. It was apparent that the idea is to cut out theatrical performances rather than make the show of a religious nature.

A report has been received from an American consular officer in the Far East, furnishing the name of a local concern that is desirous of securing a supply of slot machines of the weight-giving, fortune-telling, and music-vending varieties and combinations. American manufacturers of these articles should communicate at once with the firm in question. The address is on file at the Bureau of Manufactures, Washington, D. C., file No. 3899.

Every Lecturer His Own Assistant

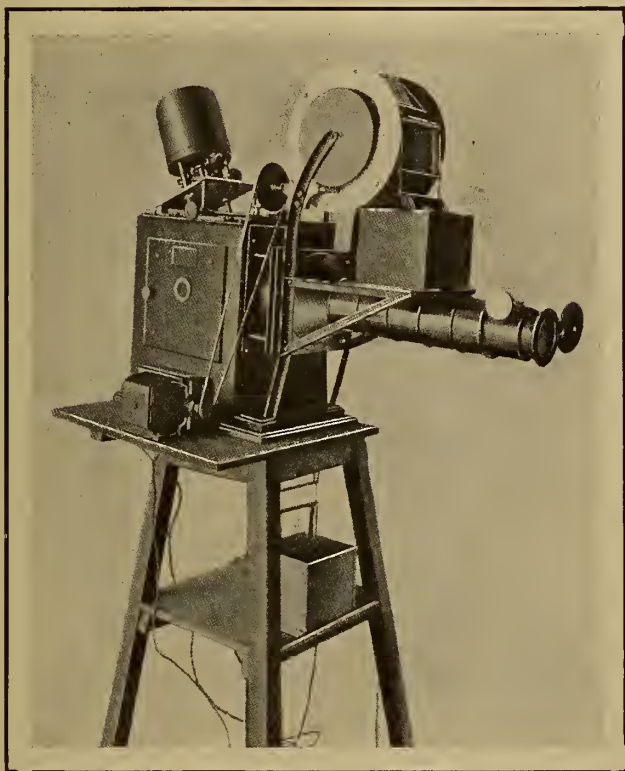
By L. Gardette

WHO has not attended an illustrated lecture where the lecturer's interesting remarks were interspersed at intervals with directions and complaints addressed to the assistant manipulating the lantern? Such interruptions of the thread of the discourse are rendered impossible by a recent French invention which does away with the assistant altogether and puts the lantern and its slides directly under the control of the lecturer, by means of ingenious electrical apparatus.

Projections are tending more and more to become the agreeable accessory and even sometimes the necessary complement of lecture courses and addresses. By

completely. In this way he may still use his blackboard to furnish the necessary explanations to his pupils, who will continue, on their part, to take notes.

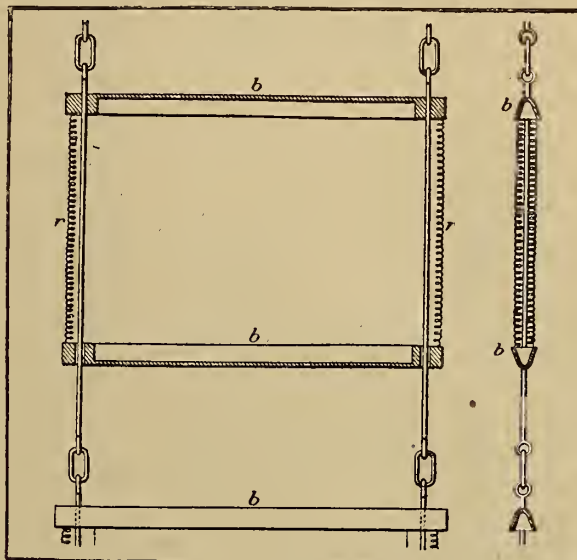
The slides are arranged one above another in a kind



Lantern with Automatic Control of Slide.

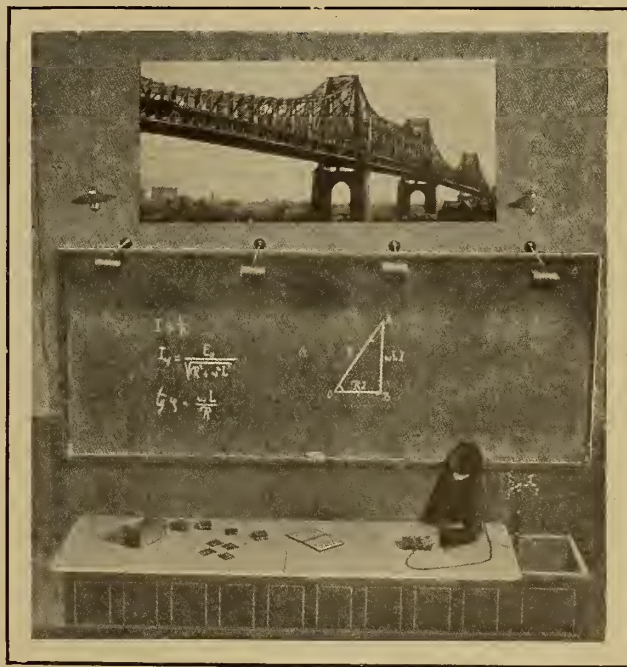
enlarging on a screen tiny drawings or beautiful photographs, the professor makes it easier for his pupils to understand an artistic or geographic subject, the demonstration of a law of physics, the description of a machine, or an astronomical phenomenon, while the orator retains better control of his audience, whose attention he is sometimes unable to retain by his words alone.

But up to the present time an assistant has been necessary to run the slides through the lantern. Thanks to a device invented by Mr. Moulin, of the School of Physics and Chemistry, this operator has been made superfluous. Now, by means of an ingenious mechanism connected with the projection-apparatus and controlled by electricity, any lecturer may from his place throw on the screen, at the desired moment, the picture that he wishes. As shown in the picture, the device is particularly interesting to teachers. In this case the views may be thrown on a blank wall, and even if the light in the room is quite bright, there will be no need to darken it



Detail of Chain Holding Slides.

of chain, and wrapped around a drum formed by two parallel disks held together by six bars running across from one to the other at regular intervals. A small electric motor rotates this drum through the intermediary of



Lecturer Throwing Views on a Screen with New Device.

a tangential screw; each slide is held by springs r , between grooves in two bars, one (b) fixed and the other (b') movable. The drum picks up the slides from a box placed on the tube that holds the lenses, and they pass from it into the lantern where a guide directs them.

After use, they are delivered into a second box placed below the apparatus. The motor may be reversed, so that the lecturer may at will cause any picture to be thrown again on the screen.

All the controlling devices are within the professor's reach. Under the table, near a switch that commands the illumination of the room, is a second switch for lighting the arc lamp of the lantern, and for closing the

motor-circuit. Two buttons placed on the table enable the lecturer to move the slides in one direction or the other. By means of resistances introduced into the circuit when the keys are partially pressed down, the motor is caused to turn slowly, so that the machinery may be stopped just at the exact moment when the slide occupies the desired position.—*Translated from La Nature for The Literary Digest.*

Tidings Gathered in the East

By W. H. Prescott

OCTOBER proved a good month for the owners of motion picture theaters in New York. The Hudson-Fulton celebration brought immense crowds of visitors to the city and they literally jammed the theaters afternoons and evenings. Many of the visitors found the theaters welcome resting places and could be seen happily eating sandwiches or peanuts, as well as enjoying the pictures. And, it being a special occasion, the theater owners were "easy," so far as rules were concerned, and let the crowds enjoy themselves unmolested so long as they were decorous.

"New York's motion picture theaters are improving in many ways," said a Broadway film renter. "The class of pictures shown are better photographically and the subjects are quite unobjectionable—so much so that many quite strict church-going people are attending the theaters. In decorations, furnishings and attendants' services there have been marked improvements and the audiences evidently appreciate all that has been done for them. A show at ten cents is cheap for New York; nobody objects to the price, for they are getting their money's worth. Owners of picture theaters evidently consider them a good investment, as they rarely sell them unless they make a good profit on the original investment."

Over in New Jersey the motion picture industry has been having troubles of its own—caused by the "blue laws" covering Sunday performances, etc. Because Chief of Police Thomas McAuley, of Jersey City, neglected to close the motion picture theaters, County Prosecutor Garven swore out a warrant and had the chief arrested. But nothing has come of it. At Newark the police closed a number of moving picture theaters for running on Sunday, but permitted vaudeville shows to run. There was a reason for this. Under an ancient New Jersey law, if the owner of a playhouse secures the permission of three justices of the peace, he can give a performance—a sort of "limited" performance, but still a show well worth seeing if one is inclined to go to the theater. The motion picture theater proprietors believe they have a right to run their picture under this old law, and will test the matter in court.

Wald & Zieger, recently organized, are preparing to open two motion picture theaters—one up-town and one down-town. They are said to have capital sufficient to make their ventures a success.

* * *

Perhaps no surer proof need be adduced that the motion picture business is "here to stay"—in the Philadelphia district, at least—than the quite large number of building permits taken out the past month for the erec-

tion of new theaters, or the alteration of existing buildings into theaters. About fifteen such new operations are under way or booked to start and the amount of money involved is in the neighborhood of \$100,000. Visits to many theater shows that business is good, bad weather nights excepted. Trade generally has improved and the outlook for the fall and winter season for the motion picture theater owners is encouraging.

October 17, S. Lubin purchased a four-story building at Indiana avenue and Twentieth street from the Decker Electrical Company. It is valued at \$30,000; has a frontage of 280 feet on Indiana avenue and a depth of 100 feet on Twentieth street. At the rear of this property Mr. Lubin purchased a lot of good size, valued at \$40,000. The purchaser will remodel and erect a new factory edifice especially designed for a film manufacturing plant, including a modern photographing studio, developing room, etc. The new building to be erected, it is said, will cost about \$50,000, and this, with the value of the land, present factory, etc., will make the Lubin film plant a valuable one. This investment by Mr. Lubin clearly demonstrates his faith in the future of the motion picture industry. Leading architects are preparing plans for the plant.

The motion picture industry has benefited contractors, architects and others as well as the "show" folks. This fact was commented on by a Walnut street architect, who said: "I have designed plans for ten motion picture houses and such edifices present problems of ventilation and safety quite their own. Personally, I favor corner properties for such theaters, as the element of safety is greater. Exits via rear doors and through concrete tunnels in the basement of buildings are favored by municipal authorities. I find that the owners or managers of motion picture theaters are conscientiously anxious to have their places safe, and are willing to foot the bill for all necessary safeguards. This fact is giving the motion picture business a good reputation."

The Midget Bijou, a motion picture and vaudeville theater on South Fifty-second street, was suddenly ordered closed one evening the past month by a building inspector, who declared the walls of the building were unsafe. Manager J. A. Shoneman was surprised, as he had been running the theater, under license, since March 20. But he closed—and later it was stated "politics" had more or less to do with the order of the building inspector. The Bijou is running again to good houses.

Motion picture operators here are organizing. They say so many operators have come into the business that wages have been adversely affected. A preliminary meet-

ing of many of the operating employees was held the past month, B. F. Bache presiding, with R. N. Dillon acting as secretary, and steps were taken to form a regular motion picture operating machinists' union. At a meeting to be held soon a regular organization will no doubt be effected.

The Electric Theater Supply Company, incorporated the past month, capitalized at \$5,000, will deal in motion picture supplies, etc. The Novelty Amusement Company, a similar concern, was also incorporated; upon the same.

The owner of the motion picture theater at 3603 Germantown avenue has made friends up that way by loaning his theater to church organizations on Sunday and permitting them to conduct services. They reciprocate by going to his show.

Members of city council of Woodbury, N. J., talk of passing a curfew law because so many boys and girls stay out late to motion picture theaters. To square matters the boys and girls are inducing their elders to "chaperone" them when they go to the theater and the curfew law seems doomed to defeat before being born.

Technical Publicity

By George French

EVERY sale by anyone anywhere is made in a man's mind—the mind of the one to become the purchaser. Advertising is profitable only when we consider this one thing. The individual advertisers are the men who create, who place, who look at this. If I am to do anything, if I am to be effective, I have got to get the mind of the man I am to sell goods to. We all realize this, and all work towards it.

If we want to arrive at any point, even if that point be the North Pole, we want to locate that place first—to fix it on the map. I will assume that in order to sell goods there must be a salesmanship message in the mind of the customer. The question is how to place that message; what kind of place is the mind; how does it comport itself; what that message is to be, and how is it to be sent?

It is well to assume, without any discussion, that every human mind is favorably inclined to receive a suggestion. This is a physiological fact, established and indisputable. There are many fallacious ideas in circulation about suggestion. There is nothing occult about it. It is not even mental, but purely a physical quality of the mind. It is guided by definite, well-known, or rather well-ascertained laws. Memories and forgotten knowledge are in the mind, and help it to make its decision.

The illustration is that of a fork in a road. A man must decide which way to turn, whether right or left. Once he has made his decision to go to the right, all thoughts and ideas having any connection with the left road are banished from his consciousness.

I suggest that each one of you will find that it adds greatly to his power and his clearness of expression and lucidity to look up psychology and this matter of suggestion.

The principles and fundamentals of art are a great help also to advertisers. This is largely mechanical, largely psychological. In advertising it is of the first importance.

You must think of your advertisement as a picture. The eye has to have something to attract it, or a person can't be impressed. The impression is dulled unless there is a distinctive something to attract the eye, like a picture.

Certain elements or qualities go to make an advertisement attractive. These are the same that lie behind every piece of art, that is, true art. Some of these are

form, proportion, balance, harmony, tone, symmetry, perspective, color. They are easy to get if in planning you have in mind their usefulness.

The most common form in advertising is the oblong rectangle. This is a rule of proportion. It can't be varied without bad results. Three to five, broadly, are the proportions. This is about the shape of a magazine text page. It is also the proportions of a properly constructed cross. Radiating from the point of intersection of the cross one may work out symmetry, harmony and tone.

A harmonious tone is almost impossible with the use of half tone illustrations. Personally, I am very glad to see the renaissance of the line engraving, or the pen and ink sketch, in the work of advertising. It doesn't "hog" all the attention given to the advertisement.

This is a profitable line of study. Advertising may be made especially attractive, and one may trace the cause back to these principles. Some advertisers, I do not recall now just which ones, use lower case type in the display line to produce a harmonious effect.

These principles of art have never been gathered together anywhere especially for advertisers. We have to read through a good many books, and perhaps only a few pages in each have direct bearing.

One other line of study is well worth reading up a little, and that is optics.

The power of the eye is extremely limited. It seeks to reject the printed matter we seek to impress upon it. It acts in a seemingly erratic manner in reading. It doesn't travel steadily, but in jerks and jumps. These are known as fixation points. The eye wants to stop; it goes on haltingly, painfully.

The normal reading line is not over three and one-half inches wide. This the eye can take in with five, six or seven fixations. It should be divided up so that the eye can read it easily. Catchlines should be of such a nature that the eye can pick them up without conscious impulse—without any effort of the will. There should be no obstacles. This is of the utmost importance to the advertiser.

Type below nine point is apt to be less agreeable than nine, ten or eleven. We must also consider the design. Only two or three designs of type face endure. All publishers have noticed how many series of type have dropped out of use. Almost all that have lasted are of the pure Roman style, because it is more agreeable to the eye. Caslon type, in use back when our fathers were born, is just as popular today.

*Abstract of an address before the Technical Publicity Association, New York, October 14.

Films of Custer Massacre

A western film producer has just completed the manufacture of motion pictures of the re-enactment of the famous Custer Massacre that occurred on the Little Big Horn River, Montana, thirty-three years ago, in which General Custer and his followers were entirely wiped out of existence by a band of Sioux Indians.

One thousand Indians were procured with war paint and equipped with bows and arrows, scalping knives and guns, while a smaller number of soldiers of the Montana national guard combatted them. This sham battle was taken at the state fair, which is on the historic spot of the charge.

The scene of the fight was in the hills north of Pierre, and it was necessary to consume the entire afternoon in taking the pictures. More than 400 Indians and two companies of national guardsmen were in the fight, and from the reports received from General C. H. Englesby, the fight was more spectacular than the regular performances given at the exposition.

So realistic was this reproduction that women and children who witnessed it fainted when some of the Indians fought as though their lives depended upon it, and in many cases the Indians had to be searched for lead cartridges which they tried to conceal. The scene was witnessed by about 4,000 Indians and a large assemblage of white people. To try and describe this subject in detail would take up too much space, but it is needless to say that it is without doubt one of the best of its kind ever reproduced.

Because, during the engagement, one of the Indians was struck in the leg by an unexploded paper bullet, it was thought for a time that the Indians were about to engage in battle in reality, in which case the soldiers would have been in a bad plight, as they had nothing with which to fight except 10,000 rounds of blank ammunition.

The pictures also show the different products raised from the soil by the Indians and the weaving of baskets, blankets, etc., and their present modes and customs of living which shows the advancement of civilization of the red man in the last forty years.

The length of this film subject is about 4,000 feet and is a fine inducement for opera house and moving picture theater managers, as it affords a splendid evening's entertainment.

Correspondence

CHARLOTTE, MICH.

Editors THE NICKELODEON:—In the July NICKELODEON we notice a little over one page devoted to a write-up of the *Morning Herald*, a paper published at Portland, Mich. The article does not state that Mr. Francis was the originator of the idea, but says that he seems to have solved the difficulty in a unique and ingenious manner.

We think that we were the first picture house to get out such a paper, and the idea was certainly original with us. Our first copy was printed November 18, 1908; at that time we were running the Gem Theater. We published the *Gem Daily* up to January 1, 1909, when we sold out; on June 14 we started the Bijou in the opera house and at the same time began to publish the *Bijou Daily*.

At the time we were running the Gem Theater we sent copies of our paper to all the picture house managers in Michigan whom we knew and we are not sure but that we sent same to Portland; we are sending you under separate cover copies of some of our dailies and you will notice No. 1 is dated November 18, 1908.

It is certainly a winner, as the local advertising pays the printer's bills and the public all look for the "Daily." Charlotte

is a town of 5,000; we now get out 1,500 copies each morning; have boys to deliver the paper to the stores and offices and have the grocery, meat and milk wagons leave them at the residences.
—LANE & ROBINSON.

JACKSON, TENN.

Editors THE NICKELODEON:—In regard to advertising slides, will say I have used them between reels with great success. I find by using a limited number and having them made up in neat, artistic style, it does not injure the merits of a good performance, but attracts a great deal of attention from the business men and their patrons. I make enough out of advertising every month to pay my entire rent and electric light bill, which is a most important item. The trouble is, most of the moving picture managers in using advertising slides just make up some cheap home made slides, which have no prestige or artistic value, and consequently they cheapen their performance. I have had all my slides made by one of the best companies and have met with splendid results.—CAPT. W. D. AMENT.

CALUMET, MICH.

Editors THE NICKELODEON:—The advertising card venture is a new one to a certain extent with me. It has been tried on several occasions with one and another, but nothing such as I am at present working; in fact, the like has never been seen in the "copper country" before, and the compliments I am receiving speak above words. The venture thus far has proven a winner, and the several advertisers are well pleased. It was necessary first to solicit; now they come asking for space. My venture is known as the Acme Advertising Company. "Profitable publicity our line" is the style of our card. Good advertising pays always and it is proving so in this venture. The people calling at the stores or places of business mention having seen the card upon the screen, and it is bringing results to both the patron and the Acme Advertising Company. I started out to get a few cards and thought if I secured 25 or 30 I would be doing well. I have secured nearer 75. If this letter is of any value to you, use it and welcome to it.—PROF. THOMAS WILLS.

MENDOTA, ILL.

Editors THE NICKELODEON:—One of our local photographers had the matter of advertising in our show, and when we realized its importance we took it in our own hands and have been running advertisements ever since.

We find that by showing good, clear colored slides instead of the common ones made by ourselves, it satisfies the merchants and also pleases our patrons, at the same time giving us a good profit. In talking to one of our merchants, was told that hereafter he would do all his advertising at our place, because he finds it pays him to do so, stating at the same time he sold more goods than he ever sold when using the local papers.

In closing, would say that any moving picture theater that wants to make rent money out of advertising can write us and we will give them any information in our power cheerfully. You can use this with our name if you think it is of any use.—SCHWARZ & SCHMITT.

Politicians Upset by Picture Shows

Moving picture shows have interfered with the rally plans of both political parties in Massachusetts this year, and several schedules have had to be re-arranged because of existing contracts between the picture men and owners of halls.

The democrats have already been compelled to change their plans in several cities and towns. Recently Republican headquarters heard from several places at once.

Chairman Stuart of the speakers' bureau had planned to have rallies in Hyde Park, Chelsea, Revere and Winthrop. The dates had been selected.

Then the letters began to come from the managers of the halls desired, saying that the halls were already engaged.

Lawrence City Hall is leased every Saturday night to a picture concern, and as it happens headquarters in another building regards Saturday night as an ideal one for a rally in Lawrence.

Of Interest to the Trade

By L. F. Cook

Pathe Freres' Sunday Release

Pathé Frères make an excellent appeal to exhibitors who change their shows on Sunday by laying claim to the position of being the only producers to release films on Sundays. The film d'art to be released Sunday, November 14, is "Rigoletto," which is based on the great dramatic work of Victor Hugo, afterward set to music by Verdi. M. Silvain played Rigoletto and Mlle. Géniat took the part of Gilda for Pathé. The action is as follows:

The scene opens with the Court of Francis I of France. Rigoletto, the court jester, though himself the toy and plaything of the king, entertains nothing but contempt for these royal men and women of the court who fawn upon their sovereign and stoop to all sorts of folly to maintain their place in his good graces.

The courtiers themselves have a grudge against Rigoletto—so putting their heads together they decide upon a plan to get even with him.

Rigoletto has been seen in the company of a beautiful girl, and it is taken for granted that this lovely maiden is the old jester's sweetheart, when in reality she is his own daughter, Gilda, to whom he is devotedly attached and of whom he is immensely proud.

The revenge planned by the courtiers is to present Gilda to the king, believing that she will forget all about Rigoletto.

To protect his daughter, Rigoletto decides to flee with her from Paris, but before leaving determines to punish the king, securing the services of a desperate fellow, Sparafucile by name, who is ready to commit any crime if assured of reward.

It is decided between the cutthroat and Rigoletto that the former is to invite Francis to his house, where the ruffian's beautiful sister Maddalena is to be the attraction. During the course of the evening Sparafucile is to deal the King a death blow, his body is to be tied up in a sack and delivered to Rigoletto who will see to its disposal. The plan works famously. Gilda, though willing to obey her father, cannot hide the fact that she is very sad at the thought of being separated from her royal lover, because Francis has made the girl love him. This fact worries Rigoletto, so he decides to prove to Gilda that the king was only amusing himself with her and would show the same attentions to any other pretty maiden. Therefore on their way out of Paris the father and daughter (the latter disguised as a boy) stop at Sparafucile's house, as this is the night for the king to pay his visit. We see Gilda peep through the window and witness her emotion as she beholds the one she loves showering attentions on the pretty sister of Sparafucile. However, her curiosity is aroused and she puts her ear to the door and learns of her father's plan to assassinate the king. Sparafucile is telling Maddalena that he is to be paid for the job and must carry out his part of the agreement. Maddalena begs him to spare the life of their royal guest and suggests that he can murder the first one that knocks at the door instead. The ruffian consents and Gilda makes up her mind to sacrifice herself.

Begging her father to delay their journey they retrace their steps, but Gilda returns to Sparafucile's home and knocking at the door, immediately receives a blow on the head and the ruffian and his sister haul out the sack when the jester calls for his victim. Rigoletto drags his burden away, but he hears the voice of the king. Horrified, Rigoletto unfastens the cord and recognizes his child, who with her last breath begs her father to forgive the king.

A New Projecting Arc

If the light in a projecting machine is not a good one the best picture in the world will be spoiled, and the average manager has more or less trouble with his arc lamp. Of course a first-class operator with constant care can keep almost any practical arc lamp in good condition, but most operators have all they can attend to and

the lamp is sure to need trimming right in the middle of the picture.

To offset most of these disadvantages the Denison Manufacturing Company, Warren, Ohio, has produced a new arc burner that is automatic in its burning. The burner itself is horizontal in position and the carbon nearest the condensers is of a disc shape with a hole in the center. There are several distinctive advantages to a lamp of this sort. The position of the disc and pencil carbons is such that the arc must be at all times practically in the center of the carbons, this arrangement requiring less trimming. In fact no trimming is necessary as the burning of the pencil carbon will only enlarge the hole of the disc. The funnel shape of the disc carbon keeps fully sixty per cent of the heat of the arc away from the condensers, and actual tests have proven that the use of the new funnel burner effects a great saving in condensers. In fact, the burner is so nearly automatic as to require practically no attention from the operator which leaves him that much more time to attend to other things, and the light is at all times perfect.

The burner is constructed of the very best materials obtainable and is fully up to the standard of the other products of the Denison Manufacturing Company, which has been turning out electrical appliances of merit for over twenty years.

All connections to the burner are made to solid parts, thus leaving no possible chance for a short circuit in the burner. Exhibitors above all others will appreciate this feature. The disc carbons are supplied by the manufacturers and can be installed almost instantaneously. They cost a little less than the pencil carbons and the amount used is practically the same as in the ordinary arc lamp.

The funnel burner was given a practical test before being put on the market and all faults as to construction and operation were eradicated. It is sold under a guarantee and the method of marketing this product is unique.

Viascope News

In all probability the Viascope Special will become the most important projecting machine used by the new alliance. This machine has already stood the test of time and is one of the most successful machines on the market. When the National Independent Moving Picture Alliance was formed J. J. Pink, manager of the Viascope Manufacturing Company, was one of the first to signify his intention of joining. This company has always been independent so the new alliance was right in line with the established policy of the company.

The machine itself is one of the most compact and simple on the market. It has taken years of study to bring the machine to its present state of perfection, as in all machines weaknesses were found from time to time. Careful experimenting gradually eradicated these faults, and the improved Viascope Special stands today a monument to the patience and endurance of Mr. Pink. The idea of the manufacturer's was to make a strong machine that would stand up under any kind of a grind and give a clear flickerless picture. How well they have succeeded is evidenced by the fact that the factory is working night and day to keep up with its orders and already a movement has been made toward larger quarters.

News from the Independents

With the release of a plentiful supply of American subjects, the independents anticipate a considerable increase in their ranks. Seven reels of American-made subjects are now being released weekly, including the New York Motion Picture Company, one; Columbia Film Company, one; Laemle (Imp.), one; Powers Company, one; Phoenix, one; World Film Manufacturing Company, one; Centaur, one.

In addition to the above there will be released within the next few weeks one reel from the following: The Columbia Cinematograph Company, the Photomotograph Company, Aleck More, Theodore Brinkmeier and the Pantagraph Co. Most of these are Alliance members.

Thursday, October twentieth, Secretary Swanson, of the National Independent Moving Picture Alliance, called a meeting of Chicago exhibitors to take up for discussion the revision of the local ordinance relating to moving picture theaters. The prompt action of the secretary will probably avert the threatened drastic legislation, similar to that which was permitted to be enacted in New York city.

Learning that the municipal code was to be revised, Mr. Swanson ascertained the committee on theaters, and secured information as to the proposed changes: The new ordinance provided for an increase in the license fee, and it was also proposed to bar from picture theaters children under 16 unaccompanied by parent or guardian.

A circular letter was sent to every exhibitor in Chicago to meet at 106 Randolph street, where the alliance had engaged a hall for the purpose. The time was very limited, as the aldermanic committee was to meet on Friday, October 22.

The exhibitors responded to the summons, and a large gathering was called to order at the appointed time, both licensed and unlicensed being present.

On motion duly made and seconded, Mr. Swanson was elected chairman, and H. J. Streyckmans, secretary, unanimously.

Mr. Swanson made an address, in which he called attention to the fact that there was no partisanship in the movement, and that personally he represented him-

self as an exhibitor, and officially the Alliance, as secretary; that the Alliance had taken the matter up in pursuance of its constitution, which provides that it shall "by exerting its influence prevent, in all lawful ways, the passage of oppressive local ordinances and state legislation, and of furnishing funds by which to test the legality of such ordinances and state legislation, as well as claims of others it may deem illegal."

The following committee was then unanimously elected to confer with the council committee: William H. Swanson, George Gilmore, Luke H. Mithen, Arthur McMillan, D. L. Swartz, George Hines, F. L. Hirshfield and D. Brunswick.

Fred Schaeffer stated that he was present with several members of the Chicago Vaudeville Managers' Association to co-operate with the committee to be appointed by the picture men.

Mr. Swanson said that he had consulted Alderman Nolan, who was on the committee drafting the ordinance, and that the alderman had extended an invitation to the exhibitors to confer with the city fathers before passing it; that the aldermen were fair-minded and just, and would listen with attention to any suggestions which might be made, and that he did not believe there was any influence at work detrimental to the picture theaters. He showed the exhibitors that the opportunity was before them to get together and act while there was time, and called for general co-operation.

The speaker called attention to the various abuses which had crept into the business,

the outcry of reform societies and clergymen against the picture theaters, and stated that the pictures were not alone to blame, but that some of the vaudeville which was being shown in the cheap theaters was hardly the kind for young children to witness, and that he had been told so by an alderman, which brought up the question of whether or not they could bar children under 16 from these theaters.

General discussion followed, and the matter of free prizes as a means of attracting patronage was gone into, with the result that the exhibitors, with one exception, voted to taboo this.

D. Brunswick made a speech in favor of a per-



Hector J. Streyckmans, Publicity Manager for the Alliance.

manent organization, and the secretary was instructed to call another meeting for this purpose. D. L. Swartz, an officer of the old exhibitors' association, volunteered to lend his assistance in this direction, and to submit to the secretary the names and addresses of the former members.

All the exhibitors were much pleased with the result of the meeting, and the social intercourse engendered, and with the spirit of co-operation manifested there is no doubt that the permanent organization to be perfected will prove highly successful.

A number of those present represented more than one theater. Among those at the meeting were the following: I. M. Weingarten, J. J. Sullivan, Harry Hyman, George J. Gilmore, L. Solomon, A. Lewis, George Freedman, Maleck Pearce, H. Lomm, W. B. Malcolm, L. Salken, D. Brunswick, J. R. Cahill, B. and A. Bolaban, D. L. Swartz, H. Schoenstadt, Joseph B. Weisenfreund, A. O. Smerler, L. G. Jacobs, William E. Fogel, C. M. Bromley, J. Ed. Green, Edward Brooks, Krumholz & Koumowsky, E. Kraemer, Abrams & Sons, Bilharz and Lewis, A. G. Rider, J. W. Brickhouse, E. D. Hopson, S. H. Lynagh, I. B. Bair, T. L. Hirshfield, R. Navigato, Ligon & Hall, Louis Kolovakes, S. Krumholz, A. McMillan, William H. Swanson, Jack Brown, Luke H. Mithen and G. T. Hesch.

N. I. M. P. A. Committee Meeting

The executive committee of the N. I. M. P. A. met at the La Salle hotel, Chicago, Saturday, October 30.

The meeting was called to order at 2:30 p. m., President Murdock in the chair. The executive committee, consisting of J. W. Morgan, A. Kessel, W. H. Swanson and O. C. Oes, were present.

Mr. Brulatour was unable to be present, and had wired his proxy to Messrs. Murdock and Rubel, the other members of the financial committee, who submitted a report on the collection of assessment showing that the manufacturers had paid their proportionate assessments. F. W. Tracey of the Exclusive Film Company submitted a simple set of forms of reports for a credit system. It was decided to adopt these forms of reports as well as a uniform form of contract for use between the exchanges and the exhibitors.

The Exclusive Film Company was ordered to change its renting name, as it already held a membership as an importer.

Maurice Fleckles made a report that all members except three had paid their initiation fees.

Harstn & Co., New York; Central Film and Supply Company, Saginaw, Mich.; Golden Gate Film Exchange, San Francisco, Cal.; and the Acme Film Exchange, had their memberships cancelled for non-compliance with the by-laws.

It was decided that all recently elected members (manufacturers), who had not paid the full amount of their respective assessments by March 15 would be dropped from membership in the alliance.

Attorney Luke Mithen had prepared papers for incorporation. They were read, approved and ordered filed in Illinois.

Lengthy discussion was held on the subject of sub-renting and kindred evils, and measures suggested for their suppression.

The meeting was adjourned at 3:30 a. m., to meet at 10:30 Sunday morning.

Applications acted on and rejected were G. W. Bradenburgh, Philadelphia, Pa.; Motograph Machine

(Harstn & Co.); Adolph Schultze, Turin, Italy. The following were accepted, subject to approval of their products by the executive committee and immediate compliance with the by-laws: Pantograph Corporation, New York; United States Film Company, Cincinnati, Ohio; Travergraph Company, Brooklyn, N. Y.; Than-houser Company, New York; Actophone Company, New York, and Theodore Brinkmeier, Wheeling, W. Va.

The following manufacturers were accepted into full membership: David Horsley Manufacturing Company, Bayonne, N. J.; Carson Company, New York; Exclusive Film Company (importers), Chicago.

Following is a list of the exchanges accepted as members: Eagle Film Exchange, Philadelphia, Pa.; Wichita Film and Supply Company, Wichita, Kan.; Gus Sun Company, Springfield, Ohio; Pacific Film Exchange, Seattle, Wash.; Great Eastern Film Company, New York.

The Eagle Film Service, Portland, Oregon, was accepted provided it change its name so as not to conflict with the Eagle Exchange of Philadelphia, and the application of the Feature Film Company, New York, was referred to the secretary for further investigation.

The secretary announced that the application of the Centaur Film Company had not been received.

Secretary Swanson was empowered to hire the necessary assistants to do his clerical work.

The legal situation was gone over thoroughly with the Chicago attorneys, who are Wilberson & Cassell.

The meeting adjourned at 4:30 and went into session again at 6:30, at which time the unfinished business was taken up.

Continuous Growth of the Standard

Generally the expansion of any business can be easily marked by the growth of its business quarters. Judging on this basis the Standard Film Exchange seems to hold the banner. Eighteen months ago it occupied quarters on the fifth floor of the Unity Building, 79 Dearborn street, Chicago. It was forced to move and went upstairs to the seventh floor. This move enlarged its quarters fully 100 per cent and Mr. Hopp, the president, believed that the exchange would get along nicely.

It wasn't long, however, until the employes began to tread on each others' heels. This condition prevailed until March of this year when the Standard was moved up one flight and installed in its present quarters.

This move was an increase of at least 250 per cent. It was believed that this move was final and considerable expense was involved in fitting out.

The force was enlarged and a system was installed that seemed to provide for every emergency. Business began to grow and quarters became cramped, but more room was made by going to lots of trouble and rearranging the offices.

Mr. Hopp asked the agent of the building for more space after he had been in his new quarters about three months and ever since has been crowding his help in the hope that it would be forthcoming. You see the Unity building is like home to Joe Hopp. It was over eight years ago when he first moved into it. It was in another business too before, but while a man may change his clothes he hates to discard his old home.

Finally the agent told Mr. Hopp that there was no hope for more room, except on another floor. Of course it would be impracticable to have a film exchange on two floors more or less widely separated, so he reluctantly

gave orders to the various real estate offices and brokers to look for about 5,000 feet of suitable space and to get it just as soon as possible.

There's a growth that means something. Absolutely forced to enlarge quarters four times in less than twenty months is a record to be proud of indeed. It shows that the Standard must be doing something worth while for its customers or it couldn't hold them and add others so rapidly.

Already this hustling exchange employs nearly twenty-five people and the new quarters will afford more room, so that many others may be employed to advantage.

The Pittsburg Fire

Considerable excitement was caused in insurance circles by the unfortunate fire which started in the Columbia Film Exchange, Pittsburg, Pa., September 27.

James B. Clark, secretary and treasurer of the Pittsburg Calcium Light and Film Company states that the Columbia Film Exchange kept its films in a brick vault. This vault at the time of the explosion contained approximately 180 reels of film. There were between fifteen and twenty reels on the inspector's table at the time the fire occurred. The shipping clerk entered the vault with a 16 candle power electric bulb in his hand which was attached to a wire on the outside of the vault. For some unknown reason the electric fuse to which this wire was connected blew out causing the bulb which he had in his hand to burst. This bulb threw off sparks which ignited the films. The shipping clerk noticing one film on fire immediately threw it out of the vault on the floor thinking this was the only reel which had taken fire and that he could save the balance in the vault. Upon looking back into the vault he discovered other reels on fire and immediately closed the door of the vault and ran from the office. An explosion followed in from three to four minutes from this time. The vault containing the 180 reels was intact after the fire.

Mr. Clark saw this vault opened and the reels were standing on the shelves just as they were before the fire, the film still being on the reels but in a charred condition, showing conclusively that they did not explode. The explosion was on the outside of the vault. The only other article in the room at the time of the explosion was a half pint bottle of film cement, such as is used in cementing the new non-inflammable films.

The authorities of Pittsburg made a thorough investigation of the explosion, as did also the underwriters, fire marshal and the bureau of explosives. They all seem to be of the opinion that celluloid films, while they will make a very fierce and hot fire will not explode.

As a result of this explosion all the film exchanges in the city have been notified to move out of the office buildings and the film exchanges hereafter will be regulated to not more than two-story buildings.

The bureau of explosives is about to conduct experiments to determine the nature of celluloid combustion, and its decision will be awaited with interest.

Phoenix Releasing Two Reels

Beginning Monday, November 1, the Phoenix Film Company will ship a second reel of film and will continue to ship one reel every Monday thereafter, in addition to the regular Thursday shipments. In other words, the company will ship one reel Monday and one reel Thursday of each week.

In point of action and photography, the recent Phoenix productions are excellent and each treats of a subject that will make a strong appeal.

United Film Exchange Co

As time goes on and the refining influences of competition level the rough spots of the film business, one of the exchanges that will maintain its position in the front ranks will be the United Film Exchange Company. Situated as it is in Cleveland, Ohio, it has unusual advantages for shipping. Cleveland is the center of a large territory and has great advantages over other points as a distributing center. With this as a foundation for their business Edward Kohl and C. M. Christenson, owners of the United, have gone out after new business in an aggressive manner.

A visit to their spacious offices should convince the exhibitor that here was an exchange that was building for permanency.

The personality of the owners pervades the whole atmosphere of the place and one is made welcome and at



Edward Kohl.



C. M. Christenson.

home immediately. Business is carried on amid modern surroundings and the routine work of the day is conducted with a dispatch that shows careful planning. This all goes to show that both Mr. Christenson and Mr. Kohl have looked to the future, and treat both the business and their many customers with an eye to future gain. A firm that does is bound to meet with great success, and the career of the United has proved this. It is the headquarters of many satisfied customers, and a satisfied customer is any firm's best advertisement.

That these men believe in telling the field at large about their satisfied customers is evidenced in the advertising pages of THE NICKELODEON.

As was said at the beginning of this article, the passing of time will find these men still in the foreground. They are building for permanency.

Military Tournament Pictures

When Bobbie Burns implored of the gods that boon to humanity, "The griffie tae see oursels as ithers see us," he had no idea that it ever would be granted.

What are the thoughts of a man who sees himself walking through a great crowd of people, being cheered by that gathering, and also being cheered by the people who see the same scene projected on the screen? Few men have been able to experience such a situation. Yet

Major General F. D. Grant, U. S. A., saw himself and his men in action in Chicago on the night of October 8.

Last summer a great military tournament was held at Toledo, Ohio, by the United States regular army. Over 4,000 men, representing every arm and branch of the service, were assembled and for over a week they gave a most thrilling presentation of various phases of army time.

The moving picture man was also there with his camera, and under the auspices of the government, and with the aid of several of the army officers, the whole tournament was motographed.

The whole series, comprising over 3,000 feet of film, was shown in the First Regiment Armory, Chicago, October 8. The regiment as well as invited visitors were guests of Colonel Joseph B. Sanborn, commander of the regiment.

The pictures show all the interesting features with remarkable clearness and are teeming with interest and excitement. Scenes of actual warfare are acted by experts, daring horsemanship is shown and great bridges are built and blown to pieces right on the screen. The signal corps is presented with all of the modern instruments including wireless telegraphy and the various methods of attack and defense are shown. Camp life is also depicted.

It is safe to say that everyone who attended came away with a more complete understanding of what our army means.

Major General F. D. Grant, who was in command at Toledo when the pictures were taken last summer, and was present by special invitation of Colonel Sanborn, saw himself and his men in action and heartily endorsed the pictures. "It is believed," he says, "that exhibiting the motion pictures of this tournament will be of the greatest benefit to the people of the United States. I am most anxious that the people of this country know the army as it really is, and I can conceive of no better method of educating them than through the medium of motion pictures." The pictures were furnished by the Tournament Picture Company, 225 Dearborn street, Chicago, and immediately after the exhibition at the Armory, Aaron J. Jones of the Orpheum Theater Company and William H. Swanson at once secured them for their theaters, where they are now being exhibited with great success.

Ohio Transparencies

The Ohio Transparency Company, Cleveland, Ohio, announces the release of four illustrated songs for November. This is a new departure for this concern and is bound to appeal to the exhibitors. The songs themselves are announced in the advertising pages of THE NICKELODEON and are by well known authors and composers.

It will be the policy of this concern to release a song a week in the future, and it is now in the market for standing orders. It is seldom that an exchange or song slide exchange can tell in advance what songs are going to be on the market, and this has caused more or less trouble in the past. It is hoped that the announcement of future release dates will do away with a lot of misunderstandings and enable both the exchanges and the illustrators of songs to know more nearly where they stand.

The Ohio Transparency Company has a reputation for originality and all the songs have been posed especially for these illustrations. The scenery around that

part of the country offers natural advantages second to none, and the past summer has been spent in preparing songs for release this winter when outdoor posings will be of rather a confined nature. The slides are easily up to the already high standard which is always a mark of this firm's work.

Laemmle's First Film

Some men are born busy; some men achieve business, and some men have business thrust upon them. However you figure it out it would seem as if being president of nine busy film exchanges, head of a new factory that is just starting out to manufacture films, taking a trip through Europe to get the best foreign ideas on film for both factory and exchanges, and carrying all to a successful end, made a good, full-sized job for any mortal man. Yet that is just exactly what Carl Laemmle has done, and on top of it all he has time to chat with his friends and receive their congratulations on his recent return from foreign shores.

The announcement that the I. M. P. Film Manufacturing Company would release its first subject, "Hiawatha," was met with great interest by the independent field at large, and when the advance copies were shown to various exchange men they were viewed by critical audiences. A first-class picture, photographed well and properly acted, meant a whole lot to those men. For the past six months there has been an insistent demand for American subjects and here was one that was as American as one could possibly imagine. The story of the love of Hiawatha and Minnehaha was a beautiful theme, but how about the picture?

A positive proof that it was good lies in the congratulations received by the makers after the film was run. The photography is very good, the acting is excellent, the story was staged amid beautiful scenery, and the plot well carried out. Independents of all ranks will be well pleased with the prospects of their cause when they stop to think what a picture of this character means, and will demand more of the same kind from its makers. There is no reason why the I. M. P. cannot supply them.

National Waterproof Remarks

The National Waterproof Film Company says:

Daily change of program appears to be an effort to get everybody to attend the entertainment every night. Few people will do this and if they would they would soon sicken of moving picture shows and cease going altogether.

"Under daily program changes patrons who can only attend twice a week lose the views of five exhibits out of seven and theaters fail by just so much in getting full value from their films.

Again there is a lot of free advertising lost by this rapid fire policy of every day changes. Mr. Jones is pleased with the show he attended Monday night and so described it to his neighbor Smith that Smith goes Tuesday night to see for himself. The program has been changed and while Smith may see something as good or better than Jones saw, he is nevertheless disappointed because he could not see that which his mind was made up to see.

This daily change error is an outgrowth of too strenuous competition. One striving to offer something more than another until the limit of good is passed and evil results.

If exchanges will solicit less on quantity and more on quality they will find business more profitable and trade better satisfied. Quality of course means clean films and these are out of the question unless they are first waterproofed and put in condition for occasional cleaning with soap and water.

The best time to have a film made washable is when it is brand new, but we can waterproof old films by first cleaning them thoroughly. If you are interested in quality we will waterproof a reel for you under a guarantee that if it is not satisfactory there will be no charge for it—that is fair enough, isn't it?"

A Great Northern Record

The Great Northern Film Company established a remarkable record in getting through the customs the films depicting the return of Dr. Cook, the polar explorer, to Copenhagen. The company had the films in its office three hours after the arrival of the steamer which brought them.

This steamer was the "Oscar the Second," and Dr. Cook himself was a passenger upon it. The result was that the picture of his arrival and reception at Copenhagen was shown the same day he arrived in New York.

The company states that this picture has proven one of the biggest money making films in the history of the art.

A noteworthy film story to be released shortly by the Great Northern Film Company bears the title, "A Message to Napoleon," or an episode in the life of the great prisoner of Elba. The action is as follows:

After the united powers of Europe had defeated Napoleon's armies, the emperor was taken prisoner, and sent into exile to the island of Elba, on the coast of Corsica. His loyal friends in France, however, were untiring in their efforts to liberate him. A letter is written to Napoleon, explaining that a messenger will bring him particulars of a plot to liberate him. A young officer is elected to take the dangerous journey to Elba. But these friends did not count on the enemies which every great man has. A traitor informs the police, and they go in pursuit of the messenger. Tired and exhausted, the messenger finds rest for a night at a small inn on the road, but not long after his arrival there, his two pursuers arrive also, and over a glass of wine, discuss how they can best capture the messenger. The daughter of the innkeeper overhears the discussion and immediately warns the messenger, who rides away hotly pursued by the enemies. Fortunately, he soon reaches a farm house on his way, and induces the farmer to give him other clothes. Hastily changing his dress, and with the assistance of the farmer, who shows the pursuers the wrong way, he manages to get to the frontier. He arrives safely at the coast from which he is to take the boat to Elba. Before he lands his small craft is demolished by the waves, and he is compelled to swim to his destination. On the island he is discovered by a sentry, who uses his rifle effectively, and with a bullet wound in his shoulder, the messenger turns back into the water, pretending to be killed. Swimming to a more secluded spot along the coast, he sees the figure of his beloved emperor, standing by the water, and looking sadly in the direction of his country. The brave messenger approaches Napoleon, and delivers him the message. Napoleon, deeply moved by the loyalty of his friends, thanks the messenger in kind words, and embraces him, to show his deep and sincere gratitude.

Film Import Announcement

The Film Import & Trading Company, New York, has completely equipped a room on the third floor of its building at 127 East 23rd street, for demonstrating the productions it is the exclusive agent for.

The first release of European feature films, under contract with Raleigh and Roberts, of Paris, was made Tuesday, October 26. The company invites exchange

men and exhibitors to visit its exhibition room and satisfy themselves that these pictures are what they claim for them. In addition to being agent for the Raleigh and Roberts productions the company is also exclusive agent for the Centaur films.

The company is about to establish an office in Chicago with R. C. Jones as manager.

A. G. Whyte has resigned his position with the Film Import and Trading Company and is no longer in its employ.

Chemists's Report on Non-Inflammable Films

The following report on the new non-inflammable film was made by the Bureau for Safe Transportation of Explosives and Other Dangerous Articles at South Amboy, N. J.

REPORT FROM CHEMICAL LABORATORY.

Two samples of picture films, one plain and the other printed, were received from the manufacturer, the Eastman Kodak Company, of Rochester, N. Y. Material has the same appearance as the ordinary celluloid film, but has an odor resembling carbon-tetra-chloride.

The material when held directly in flame ignites with difficulty and burns much more slowly than the ordinary film. It was found by holding film in path of sparks from an induction coil, that it was a much better insulator than the regular celluloid film. With apparatus here, it was impossible to make spark penetrate the film without starting spark on edge of film and letting it work into the center of sheet gradually. In this way a series of holes would be melted or burned into film, but no flame or ignition of body of film occurred. With regular film from same maker sparks will penetrate the film at any place, and a succession of sparks in same place invariably ignites the film.

When gradually heated the film swells up, melts and finally turns black, but does not ignite at a temperature of 400 degrees Cent. This film is evidently practically free from fire risks.

(Signed) CHARLES P. BEISTLE, CHEMIST.

On account of several unsatisfactory features of non-inflammable film as manufactured at present, among which are a more rapid depreciation than the old stock and an alleged tendency to warp and shrink, George Eastman recently announced to the licensed manufacturers in conference that an improvement in the product will be made shortly. The new film at present is more expensive than the old; but its value is great in the allaying of popular and press prejudice against common celluloid.

The New Power Machine

Power's Cameragraph No. 6 is said by its makers to be taking the market by storm. The first machine was released Wednesday, October 27. Great interest is shown by both exhibitors and film exchanges throughout the country in this latest development in motion picture machines, for it is so substantially constructed and the design does away with so many parts which have been subject to the most wear in Power's Cameragraph No. 5, and other moving picture machines, that it will practically eliminate all chance of breakdown, or trouble in this very important part of the equipment.

An Interesting Catalogue

A catalogue of "Kinematograph Machinery," issued by the Williamson Kinematograph Company, Ltd., Brighton, England, contains descriptions and illustrations of moving picture cameras, perforators, printing machines, and developing frames. Those interested in the production of moving picture films will do well to secure a copy of the catalogue, which will be sent to anyone mentioning THE NICKELODEON.

Popularity of Picture Shows in Canada

The success which has attended the experiment of moving picture shows in western Canada, inaugurated last year, indicates to Consul-General John Edward Jones of Winnipeg the large market in the cities of the north-west for this form of amusement. Mr. Jones adds:

"It would be profitable for the manufacturers of moving picture machines to send a representative through western Canada to exploit the field. In Winnipeg this form of amusement only became popular during the past year, and the promoters are now reaping a fine business as the result of their enterprise.

"The people soon acquire a fondness for this form of amusement, and willingly pay 10 cents for admission. In this new country, where all forms of amusement are scarce, moving pictures are welcomed, and there is no reason why the manufacturers of the United States should not control the business."

Political Pictures

The Vitagraph Company is releasing as a special film poses by Judge Gaynor, the democratic candidate for mayor of New York, and the Hon. John H. McCooley, the candidate for president of the Borough of Brooklyn. The two candidates were taken in front of the Gaynor residence and show Judge Gaynor in characteristic action. It will be remembered that the motion picture exhibitors have adopted a resolution in favor of Judge Gaynor's candidacy because of his sane decisions in motion picture cases and this release is in answer to the demand for pictorial material.

Full Membership List, N. I. M. P. A.

CHARTER MEMBERS.

American Film Exchange, 650 Wabash building, Pittsburg, Pennsylvania.
 Anti-Trust Film Exchange, 77 South Clark street, Chicago, Ill.
 Bijou Film & Amusement Company, Kansas City, Mo.
 Carson Company, New York, N. Y.
 Chicago Film Exchange, 46 Jackson boulevard, Chicago, Ill.
 Chicago Film Exchange, 502 Westory building, Washington, D. C.
 Chicago Film Exchange, Fourteenth and Douglas streets, Omaha, Neb.
 Chicago Film Exchange, 1004 Stahlman Bldg., Nashville, Tenn.
 Chicago Film Exchange, 630 Candler building, Atlanta, Ga.
 Chicago Film Exchange, 321 Atlas block, Salt Lake City, Utah.
 Chicago Film Exchange, 1632 Curtis street, Denver, Colo.
 Chicago Film Exchange, 232 Pacific block, San Francisco, California.
 Cincinnati Film Exchange, 214 West Fifth street, Cincinnati, Ohio.
 Cline, Eugene, 59 Dearborn street, Chicago, Ill.
 Columbia Cinematograph Company, Petersburg, Va.
 Columbia Film Company, 301 West Thirty-seventh street, New York, N. Y.
 Consolidated Amusement Company, 28 Lexington street, Baltimore, Md.
 Dixie Film Exchange, 722 Maison building, New Orleans, La.
 Empire Film Company, 150 East Fourteenth street, New York, N. Y.
 Film Import & Trading Company, 127 East Twenty-third street, New York, N. Y.
 Globe Film Service, 107 East Madison street, Chicago, Ill.
 Great Northern Film Company, 7 East Fourteenth street, New York, N. Y.
 Great Western Film Service, 59 Dearborn street, Chicago, Illinois.
 Greene, W. E., 228 Tremont street, Boston, Mass.

Greene, W. E. 511 Congress street, Portland, Ore.
 Horseley Manufacturing Company, David, Bayonne, N. J.
 Independent Western Film Exchange, 204 McKay building, Portland, Ore.
 Independent Film Exchange, 305 Bijou building, Pittsburg, Pa.
 Independent Film Manufacturing Company, 111 East Fourteenth street, New York, N. Y.
 International P. & P. Company, Schiller building, Chicago, Ill.
 Knaak, G. A., Company, Oshkosh, Wis.
 Laemmle Film Service, 196 Lake street, Chicago, Ill.
 Laemmle Film Service, Evansville, Ind.
 Laemmle Film Service, Minneapolis, Minn.
 Laemmle Film Service, Omaha, Neb.
 Laemmle Film Service, 111 East Fourteenth street, New York, N. Y.
 Laemmle Film Service, Portland, Ore.
 Laemmle Film Service, Salt Lake City, Utah.
 Laemmle Film Service, Denver, Colo.
 Lumiere, N. A., Company, 31 East Twenty-seventh street, New York.
 Michigan Supply & Film Company, Union Trust building, Detroit, Mich.
 Morgan, J. W. (Morgan & Fearis), 121 East Fifth street, Joplin, Mo.
 Texas Film Exchange (Morgan & Fearis), 311 Elm street, Dallas, Texas.
 Oklahoma Film Exchange (Morgan & Fearis), Oklahoma City, Okla.
 New England Film Exchange, 611 Washington street, Boston, Mass.
 New York Motion Picture Company, 429 Sixth avenue, New York, N. Y.
 Park Film Exchange, Gem theater, St. Louis, Mo.
 Phoenix Film Manufacturing Company, McClurg building, Chicago, Ill.
 Royal Film Service, 188 Madison street, Chicago, Ill.
 Superior Film & Supply Company, Toledo, Ohio.
 Swanson, W. H., Company, 164 Lake street, Chicago, Ill.
 Swanson, W. H., Company, 200 North Seventh street, St. Louis, Mo.
 Swanson, W. H., Company, 106 South Fourteenth street, Omaha, Neb.
 Toledo Film Exchange, Toledo, Ohio.
 United States Film Exchange, 132 Lake street, Chicago, Ill.
 Unique Film & Construction Company, 79 Dearborn street, Chicago, Ill.
 Viascope Manufacturing Company, 110 East Randolph street, Chicago, Ill.
 Wagner Film Amusement Company, St. Louis, Mo.
 Wolverine Film Exchange, Hodges building, Detroit, Mich.
 World Film Manufacturing Company, Twenty-seventh and Upshur streets, Portland, Oregon.

NEW MEMBERS.

Eagle Film Exchange, 143 North Eighth street, Philadelphia, Pa.
 Eagle Film Service, 632 Worcester building, Portland, Ore.
 Exclusive Film Company (importers), 225 Dearborn street, Chicago, Ill.
 Exclusive Film Company, 225 Dearborn street, Chicago, Ill.
 Great Eastern Film Company, New York, N. Y.
 Pacific Film Exchange, Seattle, Wash.
 Philadelphia Film Exchange, Philadelphia, Pa.
 Philadelphia Projection Company, 44 North Ninth street, Philadelphia, Pa.
 Powers Manufacturing Company, Two Hundred and Forty-first street and Richardson avenue, New York, N. Y.
 Gus Sun Company, Springfield, Ohio.
 Wichita Film & Supply Company, Wichita, Kan.

APPLICATIONS PENDING.

Actophone Company, New York City.
 Brinkmeier, Theo., 1414 Market street, Wheeling, W. Va.
 Feature Film Company, New York, N. Y.
 Pacific Film Exchange, San Francisco, Cal.
 Pacific Film Exchange, Portland, Ore.
 Pantograph Corporation, Knickerbocker building, New York, N. Y.
 Thanouser Company, New York.
 Travergraph Company, The, Ninth avenue and Fifteenth street, New York, N. Y.
 United States Film Company, Cincinnati, Ohio.

Among the Picture Theaters

NEW INCORPORATIONS.

WILMINGTON, DEL.—The Monitor and Merrimac Company has been incorporated for the purpose of producing throughout the country cycloramas and battle pictures and to manage and conduct other theatrical attractions. Capital stock \$100,000.

EVANSTON, ILL.—The Evanston Amusement Company has been incorporated with a capital stock of \$7,000 for the purpose of conducting moving picture theaters and other places of amusement. The incorporators are Charles C. Franklin, Charles E. New and Robert F. Milne.

WHITING, IND.—The Whiting Royal Theater Company has been incorporated by R. Miller and others; capital stock \$2,000.

DES MOINES, IOWA.—The Nickelodeon Amusement Company recently incorporated by B. F. Elbert and J. A. Getchell, has amended its articles changing the name to the Princess Amusement Company. The company is erecting the new Princess theater which will be ready for occupancy in a short time.

JERSEY CITY, N. Y.—Articles of incorporation have been filed for the Hudson Theater Company with a capital stock of \$5,000. The incorporators are David Steinhardt, Jennie Gold and Joseph Salkind, of 1493 Broadway, Manhattan.

ROCHESTER, N. Y.—Articles of incorporation have been filed for the Clean Amusement Company. The company is capitalized at \$10,000 and the incorporators are as follows: Byron N. Sherwood, Mary H. Sherwood and Howard L. Bidelman.

HAMILTON, OHIO.—The Star Amusement Company has been incorporated with a capital stock of \$5,000, by L. J. Wittman, Sarah Wittman, Anna E. Reeves and others.

INDUSTRIAL ITEMS.

CHICAGO, ILL.—The United Film Manufacturing Company has been incorporated with a capital stock of \$50,000, by T. J. Lynch, H. P. Tuchscherer and C. C. Whelan.

INDIANAPOLIS, IND.—The Metro Film Service Company has been incorporated with a capital stock of \$1,000. The directors are A. F. Beck, Thomas Barnitt and J. L. Barnitt.

ROCHESTER, N. Y.—Articles of incorporation have been filed for the Industrial Film Manufacturing Company; capital stock \$1,000. The directors are Charles V. Barton and William J. Carey of this city and Joseph I. Schnitzer of Syracuse.

AKRON, OHIO.—The Eureka Film Exchange Company has been incorporated with a capital stock of \$25,000 by P. D. Stratton and others.

PHILADELPHIA, PA.—The Electric Theater Supply Company has been incorporated; capital stock \$5,000.

ALEXANDRIA, VA.—The National Motion Picture Magazine Company has been incorporated with the following officers: President, F. Alexander Wolf; vice-president, F. W. Miller; secretary, F. Brylawski; treasurer, A. Brylawski, all of Washington. Capital, maximum \$100,000, minimum \$10,000.

NEW THEATERS.

MOBILE, ALA.—The Daisy Amusement Company has opened a new theater at 11 North Conception street, which will be devoted to high class vaudeville and moving pictures. The theater is one of the handsomest of its kind in the city.

SANTA CLARA, CAL.—A new moving picture theater will be opened in the Schellar building.

NAUGATUCK, CONN.—A moving picture theater has been opened in this place.

HARTFORD, CONN.—A new picture theater is being erected on Broad street, near Park, by M. W. Huber of New London, Conn. The seating capacity will be 600.

WILMINGTON, DEL.—The Palace Motion Picture Theater, which will be opened at 117 Market street under the management of A. Hirschman, will be exclusively for colored people.

GAINESVILLE, FLA.—The Baird, a new moving picture theater, has been opened in this place by Messrs. Voyle and McCollum.

JACKSONVILLE, FLA.—The Bijou moving picture theater has been opened in the Jefferson block by Messrs. Carl Lettler and Henry Burkhardt.

AMERICUS, GA.—A new moving picture theater has been opened here by Harry Bickford.

SALMON CITY, IDAHO.—Walter Barce of Hailey, will conduct a moving picture theater in this city.

CLAYTON, ILL.—A new picture theater will be opened here by Ike L. Teachenoer and Ed. B. Coe.

TROY, ILL.—George H. Schmacker has opened a new picture theater in Rieder's Opera House block.

SULLIVAN, ILL.—A picture theater will be opened here by Roy Best of Nokomis. It will be known as the Theatorium.

COLCHESTER, ILL.—Clarence Maguire will open a picture theater in the Moore building.

ATLANTA, ILL.—A picture theater has been opened in the Murphy Hall by Chas. Jordon.

WAUKEGAN, ILL.—Joseph Howard is having plans prepared for the erection of a vaudeville and moving picture theater at an estimated cost of \$60,000.

CARTHAGE, ILL.—Ralph Davis is making arrangements to open a picture theater in the Rams building.

CHICAGO, ILL.—Jones, Linick and Schaefer, owners of the Orpheum Theater on State street, are planning to construct a similar building on Wilson avenue, which will cost about \$125,000 and will have a seating capacity of 1,400.

PECATONICA, ILL.—R. H. Griffith of Rockford has opened the Star theater in this place.

MOLINE, ILL.—The Elite, a new moving picture theater, has been opened at the corner of Tenth street and First avenue.

GALENA, ILL.—The Star moving picture theater was recently opened in this city.

AURORA, ILL.—Philip Martell will conduct a picture theater in the Landers building.

CAIRO, ILL.—The Pathe theater on Eighth street has been purchased by M. J. Farnbaker, who has converted it into a first-class picture theater. In the future it will be known as The Bijou.

WAUKEGAN, ILL.—The Watts and Kastner electric theater was recently opened in this place.

GIBSON CITY, ILL.—A new moving picture theater has been opened at this place.

OTTAWA, ILL.—Frank Thielen, who conducts the Thielen circuit of five-cent theaters, is planning to erect a new vaudeville in this city and change the Lyric into a moving picture house.

NEWCASTLE, IND.—The Bijou moving picture theater has been opened by J. E. Camplin.

HUNTINGTON, IND.—Messrs. Schuster and Curtis of Findlay, Ohio, have opened a moving picture theater.

CLARKSHILL, IND.—A new picture theater has been opened by Purdy Brothers, formerly of Kirklin, Ind.

EVANSVILLE, IND.—A new vaudeville theater will be erected here by Ed Ropke of Louisville, Ky.

NEW ALBANY, IND.—The Lyric, a new moving picture theater, has been opened by the Grand Amusement Company, which also operates the Grand theater.

LOGANSPOUT, IND.—W. H. Lindsay, proprietor of the Arc theater, will open another moving picture theater at 413 Fourth street.

LOGANSPOUT, IND.—The Star Amusement Company has purchased the Lyric theater and will conduct the same as a picture theater under the management of Harry Sipe.

HUNTINGTON, IND.—Nick Kindler, manager of the Palace vaudeville theater, has converted his house into a moving picture and one-act vaudeville theater at the popular price of five cents.

EVANSVILLE, IND.—The Main moving picture theater has been opened under the management of Mitchell and Drollinger.

JASONVILLE, IND.—George Vance, formerly of Loogootee, has opened a moving picture theater here.

JEFFERSONVILLE, IND.—A vaudeville and moving picture house, something entirely new in this city, has just been opened in the armory.

KNOX, IND.—Albert Metzger will open a picture theater in the Musselman building.

GRISWOLD, IOWA.—Roy Willett is making arrangements to open a new moving picture theater.

KEOKUK, IOWA.—A moving picture theater will be opened by T. P. Gray and H. R. Hickman at 603 Main street.

LAKE MILLS, IOWA.—Messrs. Cook and Hildreth will open a moving picture theater.

BROOKLYN, IOWA.—C. T. Rasmussen has opened the Majestic moving picture theater.

CLAY CENTER, KANS.—The Odd Fellows are planning to erect a moving picture theater in this city.

FORT SCOTT, KANS.—M. D. Mowdy has opened a moving picture theater in the Marshall building.

TOPEKA, KANS.—Louis H. Slaughter will open a vaudeville

and picture theater in the Metropolitan Hall for the colored people.

FORT SCOTT, KANS.—The Pictureland theater has been opened in the Kearns building, under the management of S. T. Henderson and W. O. Vance.

EMPORIA, KAS.—Scott Wilkie of Hutchinson will open a moving picture theater here.

GIRARD, KAS.—A moving picture theater will be opened in this place by Joe LaFayette of Raymond Park.

WEIR CITY, KAS.—The West Side Theater has been opened in the Odd Fellows' building.

HERINGTON, KAS.—A. Petrie and C. F. Perry are preparing to open a moving picture theater here.

COVINGTON, KY.—A new moving picture theater will be erected at 170 Pike street by T. J. Edmonds.

DOVER, MAINE.—C. W. Hayes and D. H. Danforth will conduct a moving picture theater here.

CAMBRIDGE, MASS.—W. D. Bradstreet, who operates the Scenic Temple in Berkley Square, Boston, has been granted a permit to convert Union Hall, Temple street, into a first-class vaudeville and picture house, with a capacity of 1,000.

HAVERHILL, MASS.—The New Orpheum theater, off Washington Square, has been opened as a vaudeville and picture house.

SOUTH BOSTON, MASS.—The new Imperial theater has been opened at the corner of I street and Broadway by Gus White.

NEW BEDFORD, MASS.—Joseph J. Roberts, of Worcester, has been awarded a contract for the erection of a picture theater for Mrs. Cordelia Vien.

MONSON, MASS.—R. G. Jaboin is erecting a new picture theater on Main street.

WHITINSVILLE, MASS.—A new picture theater, the Star, will be opened here about October 15 by a company formed of Nelson Flebotte and others.

BALTIMORE, MD.—The Paradise Amusement Company will erect a moving picture theater at the corner of Washington and Federal streets.

BALTIMORE, MD.—Parr and Parr are organizing a stock company for the purpose of building a \$100,000 moving picture and vaudeville theater at Calvert and Baltimore streets. If successful, the theater will be one of the finest of the kind in the country, having a capacity of 1,800 and being supplied with a roof garden and other amusements.

BALTIMORE, MD.—Chas. W. Demmitt and William Emrich will erect a moving picture theater at 1715 Harford avenue.

BALTIMORE, MD.—A moving picture theater will be erected at 1117 West Saratoga street by A. H. Pitts and C. H. Jones.

CALUMET, MICH.—The Ryan building has been leased by C. S. Sullivan, who will open a picture theater about October 1.

ALMA, MICH.—The Alma Vaudeville, a moving picture theater, has been opened by Charles F. Fishback.

ALABASTER, MICH.—A. O. J. Berube has opened a picture theater here.

MERRILL, MICH.—Chas. Staehle will open a picture theater in the Montgomery building.

EATON RAPIDS, MICH.—The Majestic theater has been opened in the Vickery block.

GRANITE FALLS, MINN.—The Granite Falls Bank has opened a moving picture theater here.

MINNEAPOLIS, MINN.—The Crystal, a handsome new picture theater, has been opened on Hennepin avenue, near Third street.

DULUTH, MINN.—E. A. Nelson, proprietor of the West End Star Theater, has purchased a site and will erect a new vaudeville house on West Superior street.

TAWAS CITY, MICH.—M. E. Friedman will open a picture theater in the Hoard building.

CARROLLTON, MO.—S. Waterson, Kansas City, is making arrangements to open a new moving picture theater in the Armory theater.

ROCKPORT, MO.—A picture theater has been opened in the Lewis building by Rundle Brothers.

BOONVILLE, MO.—E. R. Rippetto will open a picture theater in this place.

SPRINGFIELD, MO.—George Olendorf is making arrangements to open the Landers theater here.

EXCELSIOR SPRINGS, MO.—A new picture theater, the Crescent, has been opened in this place.

JEFFERSON CITY, MO.—The Gem moving picture theater has been opened in the Pope building.

ST. JOSEPH, MO.—The Royal theater has been opened at 614 Edmond street, under the management of F. L. Newman. The theater will be devoted exclusively to pictures and is one of the finest in the West. A new system of lighting has been installed whereby the theater is almost as light as day while the pictures

are being shown. It is also equipped with a perfect ventilating system.

BUFFALO, N. Y.—The Co-operative Amusement Company, Dr. J. G. Jones, president, will erect a moving picture theater at 523 Williams street.

AUBURN, N. Y.—The Happyland picture theater has been opened in this city on Green street; capacity, 1,200.

BUFFALO, N. Y.—The Vendome, a new moving picture theater, has been opened at 525 Main street.

BUFFALO, N. Y.—Domenico Saraci has been granted a permit to erect a picture theater at 101-103 Dante place.

CAMDEN, N. J.—E. O. Huber & Son will open a moving picture theater in the Sigle building, Twenty-fourth and Federal streets.

SHELBY, NEB.—A moving picture theater has been opened here by Jack Rathbun.

WYMORE, NEB.—T. E. Crawford will open a moving picture theater in the Opera House.

RALEIGH, N. C.—John C. Drewry and associates will erect a new vaudeville theater on Fayetteville street.

NORTHWOOD, N. D.—E. Jackson of Grand Forks will open a picture theater here.

COLUMBUS, OHIO.—A vaudeville theater will be erected here by the Sun-Murray Amusement Company, at a cost of \$85,000.

CINCINNATI, OHIO.—Mrs. B. Verkamp contemplates the erection of a moving picture theater at East Walnut Hills.

SHARON, OHIO.—Messrs. F. Dalos and John Herman will erect a vaudeville theater at a cost of \$10,000.

CLEVELAND, OHIO.—A new moving picture theater is being erected at 7307 Wade Park avenue by Martin Cowen, at a cost of \$10,000.

HAMILTON, OHIO.—The Queen, a beautiful new picture theater, has been opened at Front and High streets by Messrs. William Wiles, Charles Mitchell and Frank Heuer.

LOGAN, OHIO.—The Star Theater Company has acquired the former postoffice building and will convert it into a moving picture theater, which will be ready for occupancy in the near future.

MCALISTER, OKLA.—Samuel O. Small will erect a moving picture theater here.

PAWNEE, OKLA.—A new picture theater will be opened in this city by G. W. Hughes.

ARDMORE, OKLA.—Mrs. M. B. Foster has opened a moving picture theater at 110 West Main street.

GUTHRIE, OKLA.—The Highland, a new vaudeville theater, has been opened here.

LEBANON, ORE.—R. Kuhn has opened the Empire, a new moving picture theater.

PHILADELPHIA, PA.—The Southwark Picture Palace will be erected at 515 Moyamensing avenue by George Hogg.

PHILADELPHIA, PA.—The Franklin Amusement Company will erect a moving picture theater at 1209 North Fifty-second street.

PHILADELPHIA, PA.—The Horace B. Deal Company is preparing plans for a moving picture theater to be erected at 1205 North Fifty-second street for Humphries & Galbreath.

WILKESBARRE, PA.—A moving picture theater will be opened in the old First National Bank building, which will be remodeled for the purpose.

PHILADELPHIA, PA.—A moving picture theater has been opened at Sixtieth street and Lancaster avenue by William Freihofer.

SOUTH KINGSTON, R. I.—Peter E. Murphy has been granted a permit to operate a picture theater in the Grand Army hall.

BRITTON, S. D.—F. W. Atkins has opened a picture theater here.

NASHVILLE, TENN.—A new vaudeville theater is being erected at 218 Fifth avenue, North, which has been leased by Robert W. Waller.

DENTON, TEXAS.—R. M. Crutchfield will open a moving picture theater in the Fry building.

ROANOKE, VA.—The Jefferson Company will erect a \$30,000 vaudeville theater in this city.

ROCKFORD, WASH.—A moving picture theater will be opened in this place by Nels Olson.

WALLA WALLA, WASH.—The New Dime Theater, a picture theater, has been opened here under the management of Clarence Crews.

MERRILL, WIS.—Chas. Staehle will open a moving picture theater in the Montgomery building.

MILWAUKEE, WIS.—John Koenig will erect a moving picture theater at 704 Walnut street.

FORESTVILLE, WIS.—Peter Hageman will open a moving picture theater here.

CLINTONVILLE, Wis.—Frank Brooks will open a moving picture theater here.

BELOIT, Wis.—After being closed for several weeks, the White moving picture theater has been reopened.

WAUSAU, Wis.—The Electric theater has been opened in the Ringle building.

BRIDGEPORT, W. VA.—The Dixie, a new picture theater, has been opened by Thomas Holland.

MISCELLANEOUS.

MONTGOMERY, ALA.—The management of the Majestic theater has leased the Bijou theater, which will be conducted as a moving picture theater.

PUEBLO, COLO.—The Pantages theater has been purchased by H. L. Homes of Seattle.

WASHINGTON, D. C.—The New Masonic Temple auditorium will be used for moving picture exhibitions and vaudeville acts under the management of Ned Stein.

WILMINGTON, DEL.—The motion picture theater at 411 Market street has been purchased by N. D. Cloward.

JACKSONVILLE, FLA.—The Electric theater on Main street, formerly owned by John J. Fahey, has been purchased by A. C. Wallace, who will greatly improve it and render it up-to-date in every respect.

JACKSONVILLE, FLA.—The Phoenix theater has been purchased by Messrs. H. W. Hancock and Frank G. Campbell, who will make extensive improvements.

BOISE, IDAHO.—The Boise theater, corner Seventh and Main streets, has been purchased by J. Herman Kaiser, who has reconstructed it and will operate it as a moving picture theater under the name of the Lyric.

MOLINE, ILL.—George Deihl, owner of the Bijou theater, Muscatine, Iowa, has purchased the Grand theater on Fifteenth street, and will conduct it as a moving picture theater.

FAIRVIEW CITY, ILL.—A. G. Albright has leased the Simmons moving picture theater.

HOOPESTON, ILL.—The Varsity theater has been purchased by Messrs. Metz and Mehafeey of Danville.

PEKIN, ILL.—The Dreamland moving picture theater will be reopened.

TAYLORVILLE, ILL.—The White Palace moving picture theater, recently purchased by F. A. Rahmeyer, will hereafter be known as the Grand theater.

MACOMB, ILL.—The Theatorium, formerly owned by Clarence Maguire, has been purchased by J. D. Blume, who will also conduct the Varsity theater.

PANA, ILL.—The White Palace picture theater, formerly owned by Douglas Dickerson, has been purchased by Harry Lawson, who will conduct it in the future.

MARENGO, ILL.—Messrs. Allen and St. Clair, who recently purchased the New Theater, have changed the name to the Gem Motion Picture House.

STREATOR, ILL.—The Majestic has been changed from ten-cent vaudeville to one act of vaudeville and motion pictures at five cents admission.

ST. CHARLES, ILL.—J. S. Shisler has assumed the management and ownership of the Parquette motion picture theater on West Main street.

DECATUR, IND.—The moving picture theater formerly owned by C. B. Schmuck has been purchased by W. P. Biggs.

EVANSVILLE, IND.—The Colonial Theatorium on Main street will be remodeled.

MISHAWAKA, IND.—Mr. A. E. Ashling, proprietor of the Century moving picture theater, has found it necessary to increase the capacity of the place, which has also undergone marked improvements.

MUNCIE, IND.—The Theatorium Moving Picture theater, 516 South Walnut street, owned by Lewis H. Dunmyre, has been undergoing repairs.

NEW SHARON, IOWA.—The Electric theater has been purchased by C. W. Kramer.

WATERLOO, IOWA.—The Jewell picture theater has been purchased by C. J. Rugg.

SPENCER, IOWA.—H. T. Blair has sold his interest in the Unique theater to his partner, Mr. Teriney.

NEWTON, IOWA.—The Electric theater has been purchased by Barngrover & Co.

FRANKFORT, KY.—J. C. Taylor, proprietor of the Gem picture theater, has purchased the Crystal theater, formerly owned by J. M. Perkins and will close the latter.

BANGOR, MAINE.—The Orpheum theater has been leased by Messrs. Collins and Merrill.

HUTCHINSON, KAS.—Ed Green has purchased a half interest

in the Elite picture theater, 13 South Main street, from Scott Wilkie, who will open a new theater at Emporia.

KANSAS CITY, KAS.—The Electric theater has been remodeled and greatly enlarged.

MANISTEE, MICH.—The Bijou theater has been purchased by John Sharp, who has completely remodeled it.

MUSKEGON, MICH.—The Amuse Vaudette moving picture theater has been purchased by Carl Ray, who also owns the Lyric theater.

PAW PAW, MICH.—The Ide Hour theater has been purchased by R. O. Thayer.

GRAND RAPIDS, MICH.—The Idle Hour moving picture theater will be converted into a vaudeville house under the management of George Malone.

DETROIT, MICH.—Harry D. Brackett and George W. Weeks have taken over the active management of the Michigan Film and Supply Company, 1106 Union Trust building. Mr. Brackett will be manager, Mr. Weeks representative, while William F. Klatt will remain as president of the company, which controls about half the moving picture theaters of the city and about 40 per cent in the state.

CALUMET, MICH.—D. E. Rise, who conducts a moving picture theater in this place, has, with others, secured control of the Bijou theater at Negaunee.

MUSKEGON, MICH.—The Bijou theater has been purchased by Frank Rose of Grand Rapids, who will remove and refurnish it. It will be reopened under the name of the Family theater and will be conducted as a vaudeville and picture house.

ADRIAN, MICH.—W. O. Kenan, formerly of Butler, Ind., has purchased the Crescent picture theater.

DULUTH, MINN.—W. Skelcher has been appointed manager of the Bijou moving picture theater.

ST. CLOUD, MINN.—After undergoing a number of improvements, the Parlor moving picture theater has been reopened.

OCEAN SPRINGS, MISS.—E. W. Illing, owner of the Picture Palace, has purchased the Vaudette.

SPRINGFIELD, MO.—The Rex moving picture theater, 306 South street, formerly owned by Horace Thomas, has been purchased by Messrs. McRoberts and Jackson.

HIGBEE, MO.—The moving picture theater formerly owned by J. K. Howell has been purchased by Messrs. Rankin and Solberg.

HANNIBAL, MO.—P. E. Goodwin has purchased the Nickelodeon at 200 North Main street.

MISSOULA, MONT.—R. C. Penny of Butte has purchased the Bijou moving picture theater and is improving and enlarging the same.

HELENA, MONT.—The Lyric theater has been purchased by T. O. Peterson.

VALENTINE, NEB.—George Hunter and L. L. Bivens have purchased the moving picture theater recently opened by John Stetter.

PLYMOUTH, N. H.—The Gen theater has been leased by B. A. Crittenden and Walter Brown.

MANCHESTER, N. H.—The Star theater has been reopened with moving pictures and vaudeville.

UTICA, N. Y.—After having been thoroughly renovated, the Theatorium has been reopened for the season.

LESTERSHIRE, N. Y.—William M. and Ernest Hinman have leased the Delphy Opera House in this place and will conduct it as a moving picture theater.

BELLAIRE, OHIO.—The Olympic, a vaudeville and motion picture theater, has opened for the fall and winter season under the management of J. W. Neal & Co.

WOODVILLE, OHIO.—The moving picture theater will be reopened under the management of Rob Barringer, of Fremont.

FINDLAY, OHIO.—A deal has been closed whereby Fred Nepling, manager of Riverside Park, has secured control of the Orpheum theater and will conduct it as an exclusive moving picture house.

HARRISONBURG, VA.—The Palace moving picture theater on Market street has been purchased by D. Clint Devier and William Shepherd.

TOMAH, WIS.—G. A. Bronson, Jr., is now sole owner of the Unique theater, having purchased the interest of his partner, Dud Cheney.

HARTFORD, WIS.—The Grand theater has been leased by Harry Bruno, who will conduct it as an electrical theater under the name of the Bijou.

HAMILTON, OHIO.—The Y. M. C. A. of this city announces that it will give moving picture shows Wednesday and Thursday of each week throughout the winter in the gymnasium of the building.

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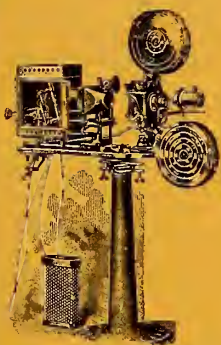
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FOR RENT—6,000 ft. film, 3 sets song slides, six at a time, \$12 weekly. **For Sale**—3,300 ft. Pathe's hand colored Passion Play, \$75. 1,000 ft. reels film released since April, \$10 per reel. Edison Ex. Model \$50 and \$60; Power's \$75. Will buy films, machines. H. Davis, Watertown, Wis.

For Sale.

PHONOGRAPH FOR SALE—Largest size Victor Phonograph and 40 records, suitable for moving picture show. For sale at less than half price. For particulars address Box 31, Centerville, S. D.

FOR SALE—Eighty reels of film at twenty to thirty-five dollars. Closing out our entire stock of films and songs. J. Swart, Fort Scott, Kansas.

Agents Wanted.

WANTED—Active subscription solicitors in every important city in America. Ask for our quick-money-making proposition. Address THE NICKELODEON, Monadnock Bldg., Chicago.

THEATRE SOUVENIRS

We sell Jewelry, Glassware, Japanese Ware and Novelties for give-away purposes at 5c and 10c theatres. Send for our catalogue—it's free for the asking. The only house in Chicago devoting its entire time to sell Theatre Souvenirs.
H. C. Wood & Co., 45th St., Chicago, Ill.

A Business Record for Picture Exhibitors

Name of Theatre _____ Proprietor _____
Machine Operator _____ Manager _____

	Mo.	Day	TITLE OF FILM.	VAUDEVILLE ACTS.	TITLE OF ILLUSTRATED SONGS.	RECEIPTS
Sunday						
Monday						
Tuesday						
Wednesday						
Thursday						
Friday						
Saturday						

EXPENSES FOR WEEK.	Rent.	
	Film Rent.	
	Plano Player.	
	Singer.	
	Operator.	
	Ticket Seller.	
	Ticket Taker.	
	Electricity.	
	Expenses.	
	Advertising.	

Receipts for Week—from Admissions.	
Receipts for Week—Other Sources.	
Total Receipts for Week.	
Total Expenses for Week.	
Net Profit for Week.	

REMARKS _____

The above facsimile reduction shows a page from Pyle's Business Record for moving picture and vaudeville theatres. The book contains 104 large pages of ledger paper, sufficient for two years' business. Each page is 9x12 inches, bound substantially and handsomely in blue cloth. We will send it prepaid to NICKELODEON subscribers upon receipt of \$1.50.

Address all orders to

ELECTRICITY MAGAZINE CORPORATION
Monadnock Building CHICAGO, ILL.

The International Film Mfg. Co.

231-233 N. Eighth St., PHILADELPHIA, PENN.

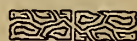
We manufacture and Import high-grade dramatic, pathetic, realistic, sensational, unique and comic

Life Motion Picture Films

Your inquiries are respectfully solicited. We can give information sure to interest you, and will meet your demands promptly. Ask for our bulletins.

The International Film Mfg. Co.

231-233 N. Eighth St., PHILADELPHIA, PENN.



THE CALUMET FILM EXCHANGE

GIVES YOU THE

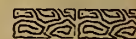
BEST SERVICE

IN THE COUNTRY

ALL THE LICENSED FILMS

CALUMET FILM EXCHANGE

MASONIC TEMPLE CHICAGO ILLINOIS



All the Latest Song Slide Hits to Rent

New Firm All New Goods Big Stock

Our price 50c a set per week, your week's supply shipped all at one time
We guarantee you will get no cracked slides or old chestnuts

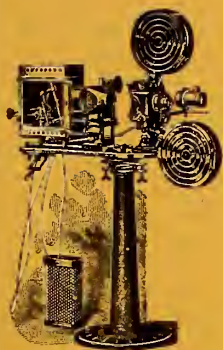
WESTERN SONG SLIDE EXCHANGE

Room 303, 59 Dearborn St. CHICAGO, ILL.

SUCCESSFUL FILM CLEANING

Our work is *bona fide renovating* directed by a thoroughly experienced film photographer. Guaranteed to be the best you ever saw. Send us a subject and we will show you *what real cleaning is*. We also make *titles* and Announcement Slides. Best reference, if desired. Our prices will be satisfactory.

THE ALLEN FILM RENEWING COMPANY,
648 W. 68th St., CHICAGO, ILL.



THE MOTIOGRAPH

UNDERWRITER'S MODEL FOR MOTION PICTURE THEATRE WORK

Approved by the New York and Chicago Board of Underwriters

ABSOLUTELY FLICKERLESS, FIREPROOF, DURABLE

We are Special Distributors of Edison Kinetoscopes, Lubin Cineograph, Powers Camera-graph, Selig Polyscope. Economy Lamp Regulator Saves 60 Per Cent.

OUR FILM RENTAL SERVICE WILL BRING YOU MONEY

SEND FOR OUR FREE "CATALOGUE" 15

225 Dearborn St.
CHICAGO, ILL.

CHICAGO PROJECTING COMPANY

Department 15

WHY NOT

deal with a concern that can handle your Film Service to your entire satisfaction?

DO BUSINESS

with an exchange that looks after your best Business Interests all the time—an exchange that is equipped for speed, quality and right rental prices.

WITH

a reliable Film Exchange that has been expanding its business steadily and is doing a greater volume of business today than ever.

STANDARD FILM EXCHANGE

is recommended by its customers as a straightforward concern and can give the most satisfaction. Let us figure on your Film Service. WE SELL ALL MAKES OF MACHINES AND SUPPLIES. THEATRES EQUIPPED COMPLETE.

Exclusive Agents for

Standard Automatic M. P. Machine.

JOSEPH HOPP, President

Standard Film Exchange

79 Dearborn St., Rooms 828-837, CHICAGO

Kimble Variable-Speed Single-Phase A. C. Motors

We are the originators of Variable-Speed A. C. Motors



Variable-Speed A. C. Ventilating Fan, 18-in., \$65.00;
24-in., \$90.00; 30-in., \$150.00.

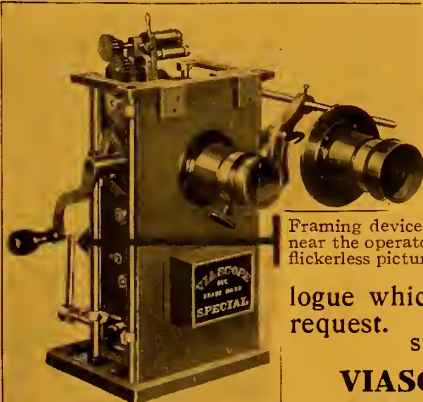
MOST SILENT RUNNING FAN ON THE MARKET

Kimble Electric Co.

617 West Adams Street

CHICAGO

SEND FOR CATALOG K.



SUPERIOR POINTS
OF THE

Viascope Special

Framing device where it ought to be—near the operator's hand. A more nearly flickerless picture machine does not exist.

logue which will be mailed to any operator upon request.

SEND FOR OUR ILLUSTRATED CATALOG

VIASCOPE MANUFACTURING CO.

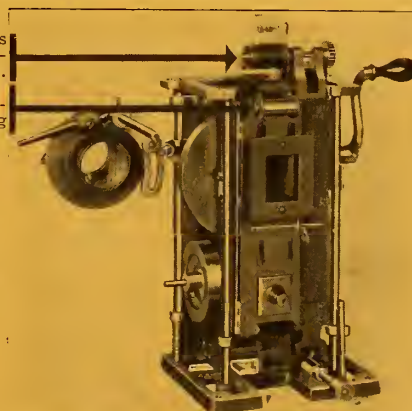
112 E. Randolph St.

CHICAGO, ILL.

Shows loop towards the front of machine—an exclusive feature.

This door roller prevents fire from going through the gate.

The two cuts show front and rear views of the Viascope. Special Head fully described in our cata-



SOUVENIRS

DRAW CROWDS



Made
With
Beautiful
Designs

In
Colors or
Your Ad

Fill your house
by advertising

SOUVENIR
NIGHT

Everybody uses a
mirror

The Parisian Hand Mirror

Is useful for
Dresser or
Hand Bag

PRICE

\$60.00 per M with handles
\$35.00 per M without handles

Actual Size

What is
Your
Birthstone ?

This little
mirror tells you

Each stone is
reproduced in
actual colors



Actual Size

PRICE—\$30.00 per M

PARISIAN NOVELTY CO.

22ND AND LA SALLE STS.
CHICAGO

The New Kind Independent Film Service

To Manager:

Dear Sir:

Would you like to have an
EXCLUSIVE film service in
your locality, with all NEW
SUBJECTS and pictures you or
your competitor NEVER had?
Subjects that neither the Inde-
pendent or Association have,
and all NEW GOODS?

We only supply ONE cus-
tomer in a locality. Are you
the "early bird?"

*We handle Film from the following
manufacturers:*

Hepworth	Wrench
Cricks & Martin	Centaur Film Co.
R. W. Paul	Williamson
Graphic Cinematograph	Crescent Film Co.
Italian Gines	Great Northern Film Co.
Sheffield	World Film Mfg. Co.
Walter Tyler	Eclair
British Colonial	International
Berliner Film Borse	
Heinrich Ernemann	
Fritz Gilies	
Kinematografen und Film Fabriken	
Internationale Kinematografen	
Deutsch Mutoscope und Biograph Gesellschaft	
Deutsche Bioscope Gesellschaft	

Yours for the NEW KIND
of Film Service,

A. McMILLAN, Pres.

Unique Film and Construction Company

79 Dearborn St. (Rooms 341-343) CHICAGO, ILL.

THE NEW KIND Independent Film Service

¶ The unique idea of film service has been so successful that we have been forced to enlarge our facilities and are now in our new offices.

¶ Our policy of supplying absolutely new subjects and pictures you or your competitor never had before is to be continued and increased by our larger weekly purchases of film.

¶ Do you want subjects that neither the Independents or Association have, and all new goods?

¶ We shall continue to supply only one customer in a locality, and are now in a position to take on more exhibitors.

¶ Are you the early bird?

¶ Yours for the new kind of film service. A. McMILLAN, President.

Unique Film & Construction Company

79 DEARBORN STREET

- - -

CHICAGO, ILL.

Public Sentiment is With You

It is the result of the widespread publicity we have succeeded in gaining for independent exhibitors and now you will reap the benefit. People everywhere want to patronize independent exhibitors only and are already doing so.

Grasp This Opportunity

"Don't kill the hen that lays the golden egg," but cater to the desire of your patrons. Let them know that you are independent and in no way connected with the "license" Combine **and you'll have crowded houses.** You can do this on your advertising posters and by projecting a slide in your theatre reading as follows:

**INDEPENDENT PICTURES ONLY SHOWN HERE
THEY ARE THE BEST
NOT IN A TRUST**

Write for it--it's free

Stick it out. Don't sign that agreement and don't let anyone sign it for you.

Bear in mind that if you do you must display the license in your theatre, which is significant that you are connected with the "licensed" Combine and not only recognize the validity of the patents, but do not cater to the wishes of the public.

There is no scarcity of new independent film—you can get all you need—subjects that others in your locality are not showing—and **the kind that draw big crowds wherever shown.** Tell us your needs and we will take care of you. We are already releasing more new films, both European and American than ever before, and can give you better film service than ever.

Our supplement of new independent films is just off the press. Write for it. It lists just the films you need particularly at this time.

CHICAGO FILM EXCHANGE

CHICAGO	WASHINGTON	NASHVILLE
OMAHA	DENVER	ATLANTA
SALT LAKE CITY		

GLOBE FILM SERVICE CO.

CHICAGO DENVER

ROYAL FILM SERVICE CO.

CHICAGO

July 1, 1908

The Nickelodeon

will publish the most important book relating to the moving picture industry that has ever been attempted.

The edition will be limited

If you want a copy of this volume send us \$2.00 now for a year's subscription to The Nickelodeon and ask for the book. When it appears we will mail you a copy absolutely free.

Mention with your remittance that you want the book. We'll know what you mean. Address

Electricity Magazine Corporation

1460 Monadnock Building
CHICAGO, ILL.

The International Film Mfg. Co.

231-233 N. Eighth St., PHILADELPHIA, PENN.

We manufacture and Import high-grade dramatic, pathetic, realistic, sensational, unique and comic

Life Motion Picture Films

Your inquiries are respectfully solicited. We can give information sure to interest you, and will meet your demands promptly. Ask for our bulletins.

The International Film Mfg. Co.

231-233 N. Eighth St., PHILADELPHIA, PENN.

WATERPROOFED FILMS

Can be kept clean and free from rain by occasionally reeling through a wet rag held in the hand. They are as hard on the emulsion side as the celluloid. They scratch less, run better, rent for more, last longer and are superior in every way.



We Waterproof

NEW REELS IN FROM ONE TO TWENTY-FOUR HOURS. OLD ONES, WHICH WE MUST FIRST THOROUGHLY CLEAN, IN FROM ONE TO SIX DAYS

National Waterproof Film Co.

2115-2117 WEST ADAMS STREET
CHICAGO, ILLINOIS

Say You!

BRAYTON MFG. CO. CHICAGO.

Did you ever Push one?

THIS GO-CART

WITH HOOD
Complete \$ **5.00**

Terms 50¢ Weekly.

Union
FURNITURE & CARPETS
4705-09 Ashland Avenue

SLIDES BY BRAYTON MFG. CO. CHICAGO

STEREOPTICONS AND SLIDES

AN ADVERTISING SLIDE LIKE THIS
BEAUTIFULLY COLORED FROM YOUR COPY

—75c—

Advertising Slides Pay Big
We will tell you how

Big list of Beautiful Announcement Slides for the asking.

Brayton Manufacturing Co.

Established 1892

121 East Randolph Street

CHICAGO

Let the Pipe Organ Soothe Your Film Troubles

THE LATEST FEATURE FOR THE
MOVING PICTURE THEATRE



CHURCH PIPE ORGANS

Installed with great success in the Alcazar Theater, 108 E. Madison St.,
Virginia Theater, 655 E. 43d St., Chicago, and Princess Theater, Peoria, Ill.

A Testimonial

CHICAGO PIPE ORGAN CO., Chicago, Ill. Peoria, Ill., March 2nd, 1909
Gentlemen:—I am pleased to say that the second organ installed by your company in the Princess Theatre, just opened by me in Peoria, Ill., is proving also a great success, showing that the people of the smaller cities appreciate its wonderfully sweet music as well as those of the larger ones. No one of the five acts receive the applause that our organ does. I am sure that if the theatre owners knew of the great success I am having on account of the organ, they would not delay in installing one.

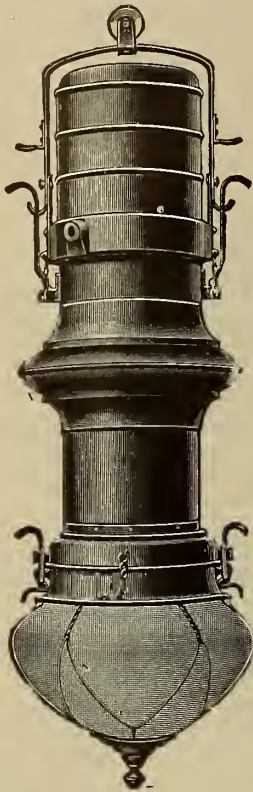
Yours truly,

V. C. SEAYER.

CHICAGO PIPE ORGAN COMPANY

Rooms 204-5-6, 59 Dearborn St., CHICAGO

More Light for
Less Money



Increase Your Business—Attract Attention By Installing

“STAVE” Flaming Arc Lamps

Different From All Other Illuminants

WONDERFUL results have been obtained by the use of the “Stave” Flaming Arc Lamp for illumination in front of Theatres, Hotels and in Amusement Gardens.

Costs much less to operate than ordinary Arc Lamp and gives far superior quality of light. 3,000 to 4,000 candle power per lamp. Made for direct and alternating current.

Let us convince you of the above. Write today for catalog and information.

STAVE ELECTRICAL CO.

OFFICES AND SHOWROOMS:

MAIN OFFICE, NEW YORK 27 West 27th Street Corner Broadway Phones 6196 Madison Sq. 6197	CHICAGO 1101 Monadnock Block Harrison 666 843 CLEVELAND New England Building	PITTSBURG 407 Fourth Avenue Bell Phone, Court 2119 DETROIT State and Washington Sts.	BUFFALO 15-21 Terrace Seneca 2728 Frontier 2728 PHILADELPHIA 315 Broad Street	DAVENPORT 506 Main St. Phone 642Y BRANCHES BOSTON ATLANTA ST. LOUIS
---	---	--	--	--

Moving Picture Signs FOR Moving Picture Theaters



That's Good

He Smiles

He Laughs

The face in the illuminated signs shows each of these expressions singly, and **MOVES**, changing from one to the other, making a most attractive and appropriate

MOVING PICTURE SIGN for MOVING PICTURE THEATERS

Send for one of our Souvenir Moving Picture Postal Cards, giving you a small idea how our signs look. Other designs in stock.

ALSO MOVING RAINBOW ILLUMINATED SIGNS

The Attractograph Co.

22-26 E. Randolph St.

CHICAGO, ILL.

FAMILY THEATERS SOLICITED ORIGINAL IDEAS THAT GET YOU THE MONEY

United Booking Association

NOT INCORPORATED

Home of Recognized Vaudeville Acts—Feature
and Sensational Outdoor Attractions

C. S. WASHBURN, Gen. Mgr.

J. E. IRVING, Sec.-Treas.

88-90 La Salle Street

Suite 37

CHICAGO, ILL.

OPERA CHAIRS



IMMEDIATE SHIPMENT

We can save you money and time. Chairs from 50c each upward. 15,000 chairs in stock. Large assortment to select from. Quotations by return mail. Ask for Catalogue No. 304.

E. H. STAFFORD MFG. CO., Chicago, Ill.

THE HAPPY HOUR PICTURE THEATER,

PLEASANTVILLE,

MD.

Value Par Excellence.

RUSH

ADVERTISED MATTER FOR THEATER

OF NO VALUE IF DELAYED

C. J. Hite Film Co.

360-363 Monadnock Blk. CHICAGO, ILL.

Express Agent Notice

If for any reason this shipment is refused—
return (RUSH) without further notice.

Our Label Stands for Prompt and Satisfactory Service.

¶ One year ago we opened our film exchange in a small office. We made certain promises to exhibitors which were fulfilled. As a consequence our business grew so that last fall we were obliged to get larger quarters.

¶ On that occasion we announced our increased facilities and assured the trade continued high-class film service. Again we made good.

¶ When the Motion Picture Patents Company issued our license, we started taking six new reels a week, and the high-class of our service required us to take still larger quarters.

¶ Today we are in our new offices. This is the third move we have been forced to make within a year. Our present quarters are at least twelve times as large as they were a year ago.

¶ We are now taking fourteen reels a week, and promise continued high-grade and courteous service to all customers.

C. J. HITE COMPANY

ATTENTION!!!

MARINE SONG SLIDE EXCHANGE

MARINE BUILDING - CHICAGO, ILL.

NEWEST SLIDES -- BEST SELECTION

SERVICE ABSOLUTELY GUARANTEED

PRICE 50 CENTS PER SET PER WEEK

THE A. H. ANDREWS COMPANY

Largest Manufacturers in World of

Theatre and Opera Chairs, Portable and Folding Chairs.

Settees for Desks.



Metal Furniture.
Office Desks,
School Furniture. Etc., Etc.



Home Office, CHICAGO, 174 Wabash Ave.
ST LOUIS, 810 Olive St.
NEW YORK, 1161 Broadway
SAN FRANCISCO, Pacific Block.
DENVER, Barclay Block
TACOMA, 176 Commerce St.

NO SPOTS ON THE CURTAIN

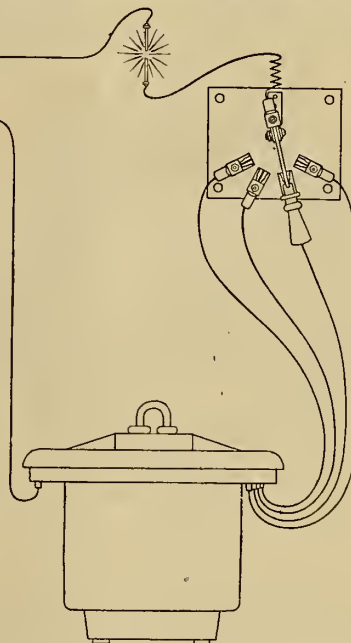
When Lemon Arc Regulator is Used

Takes the place of
Rheostats

Less Heat

- " Trouble
- " Current
- " Expense
- " Carbon
- " Noise
- " Inter-missions

Write for pamphlet
on installation of
Moving Picture
Lamps.

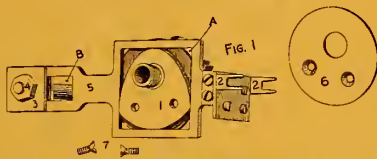


THE VINDEK ELECTRIC CO.
AURORA, ILL.

ELECTRICITY MAGAZINE CORPORATION
Monadnock Building CHICAGO, ILL.

SUPERIOR FEATURES OF THE Viascope Special

NO STAR WHEEL



VIEW OF SINGLE CAM INTERMITTENT MOTION DEVICE

- | | |
|---|--|
| 1 Single Cam. | 5 Carrier. |
| 2 Pins, showing their position on carrier. | 6 Washer to lock large cam and carrier together. |
| 3 Guides for the rear end of carrier plate. | 7 Screws to washer. |
| 4 Nuts for locking guides No. 3. | A. & B. Places to put oil when oiling cam. |

☐ All parts of this cam movement are made of especially hardened tool steel.

☐ The movement operates under a single cam action, which is a decided improvement over other intermittent movements. Having but one cam, vibration is consequently lessened, because there are fewer parts to get out of adjustment.

☐ A single cam-action machine is always easier to adjust and less liable to get out of repair than any other kind.

Ask for our Illustrated Catalogue—Sent Free.

Viascope Manufacturing Co.

112 Randolph St.
CHICAGO, ILLINOIS

Kimble Variable = Speed Single-Phase A. C. Motors

We are the originators of Variable-Speed A. C. Motors



Variable-Speed A. C. Ventilating Fan, 18-in., \$65.00;
24-in., \$90.00; 30-in., \$150.00.

MOST SILENT RUNNING FAN ON THE MARKET

Kimble Electric Co.

324 Washington Blvd.

CHICAGO

SEND FOR CATALOG K.

SOUVENIRS

DRAW CROWDS



Made
With
Beautiful
Designs

In
Colors or
Your Ad

Fill your house
by advertising

SOUVENIR NIGHT

Everybody uses a
mirror]

The Parisian Hand Mirror

Is useful for
Dresser or
Hand Bag

PRICE

\$60.00 per M with handles
\$35.00 per M without handles

Actual Size

What is
Your
Birthstone ?

This little
mirror tells you

Each stone is
reproduced in
actual colors



Actual Size

PRICE—\$30.00 per M

PARISIAN NOVELTY CO.

22ND AND LA SALLE STS.
CHICAGO

Superior to All

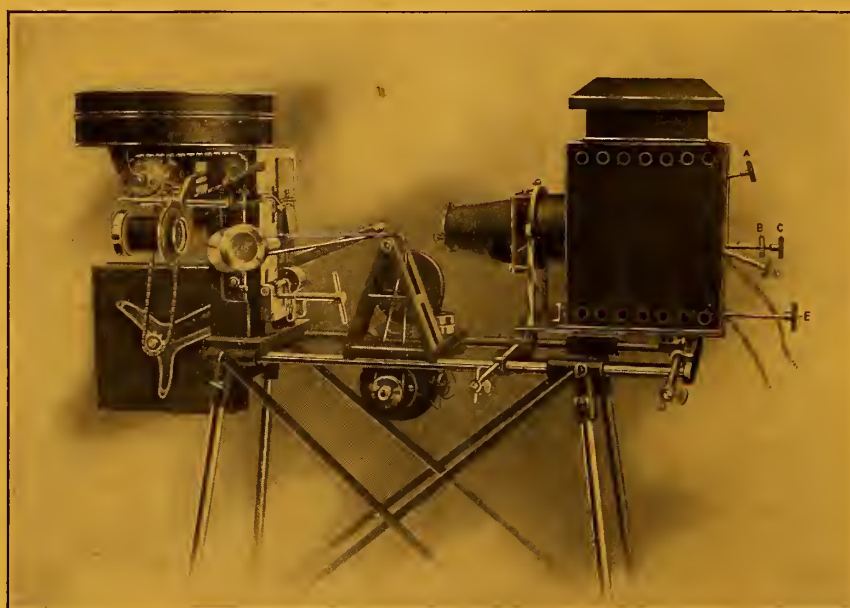
Equalled by None

Standard Automatic Moving Picture Machine

and Self-Winding Film Device

**Absolutely
Flickerless
and
Fireproof**

**Hand or
Motor
Driven**



**Gives All
the
Desired
Results**

**Requires
no
Rewinding
of the
Film**

Approved by the New York Board of Fire Underwriters and Bureau of
Water Supply, Gas and Electricity.

The Standard Machine Briefly Summarized

Automatic Fire Shutters—Purely Mechanical and not operated by springs or friction.

Framing Device—Simple and positive. Adjustment will remain without slipping.

Shutter—Will not cause trouble. Can be operated without one, producing equally good results.

The Pin Wheel and Star Wheel—Constructed to prevent breakage. New pin can be inserted without taking machine apart.

Take-up Device—A new and original invention which eliminates the tedious and hazardous rewinding necessitated by other machines.

Intermittent Movement—One to eight as compared to other machines of one to four. Decreases the flicker fifty per cent.

Lamp House—Extra large. Permits the removal of condensers while machine is in operation.

Dissolving Shutter—No springs or spindles. Absolutely positive in its operation.

Lenses and Condensers—Bausch & Lomb Optical Co.

Rheostat—Same result obtained with either direct or alternating current.

Reels—Constructed entirely of steel.

Ask for Full Particulars.

MANUFACTURED BY

American Moving Picture Machine Company

Chicago Office: 79 Dearborn St.

98 to 102 Beekman St., New York, N. Y.

THE NEW KIND Independent Film Service

¶ The unique idea of film service has been so successful that we have been forced to enlarge our facilities and are now in our new offices.

¶ Our policy of supplying absolutely new subjects and pictures you or your competitor never had before is to be continued and increased by our larger weekly purchases of film.

¶ Do you want subjects that neither the Independents or Association have, and all new goods?

¶ We shall continue to supply only one customer in a locality, and are now in a position to take on more exhibitors.

¶ Are you the early bird?

¶ Yours for the new kind of film service. A. McMILLAN, President.

Unique Film & Construction Company

79 DEARBORN STREET

- - -

CHICAGO, ILL.

Moving Picture Films and Song Slides Machines and Sundries

Folding and Opera Chairs.

Ask for our prices before placing your order.

WESTERN FILM EXCHANGE

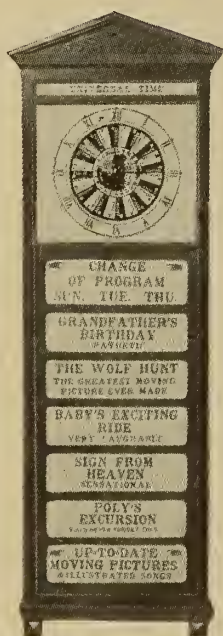
St. Louis, Mo.

Joplin, Mo.

(Members Film Service
Association)

307-309 Enterprise Building
Milwaukee, Wis.

Join Us and be Independent



"Don't pay tribute to any trust."
We can give you better results than
any other Film Exchange.

WHY?

National Theatre Managers'
Association Own Reliable
Film Service

THAT'S ALL

Be a member. Be independent and
we will show you how to save money
on everything pertaining to the
Show Business, by getting an exclu-
sive Independent Film Service from us

Which Means the Best Service

and a variety of the best films on
earth, or any place else

FREE FREE

Furthermore we supply each and
every member with an exclusive and
only **UP-TO-DATE** Advertising System.
a Universal Lobby Clock, which reg-
isters the time in twenty-four differ-
ent parts of the world and the correct
standard time in which the clock is
located, and a free advertising medi-
um saves you a lot of money, time,
worry and work.

An advertising system that brings you new trade and keeps
the town interested. An advertising system that educates, makes
people **STOP, LOOK, THINK and TALK**. It is bound to make your
theatre the talk of the town. For full particulars drop us a line.

"DO IT NOW"

N. T. M. ASS'N.

Fifth Floor, Loan and Trust Bldg.

MILWAUKEE, WIS.

We also need a few more 1st, 2d and 3rd run customers.

Stop! Look! Read!

We have a new proposition to
offer managers on their film
service. It's too long to tell
here. Write and ask for it.

IT'S A "CORKER," REALLY!

C. J. HITE FILM CO.

360 Monadnock Building

CHICAGO, ILL.

The Calumet Film Exchange

Gives You the

BEST SERVICE

in the country

All the Licensed Films

CALUMET FILM EXCHANGE

Masonic Temple

Chicago

Illinois

ROLL TICKETS

YOUR SPECIAL TICKET PRINTED
BOTH SIDES

50,000	-	-	\$ 6.50
100,000	-	-	10.00
500,000	-	-	35.00

EVERY ROLL GUARANTEED

CASH WITH ORDER, NO C. O. D.

THE **CARTER PRESS** PEABODY,
MASS.

The Motion Picture Patents Company

80 FIFTH AVENUE

NEW YORK CITY

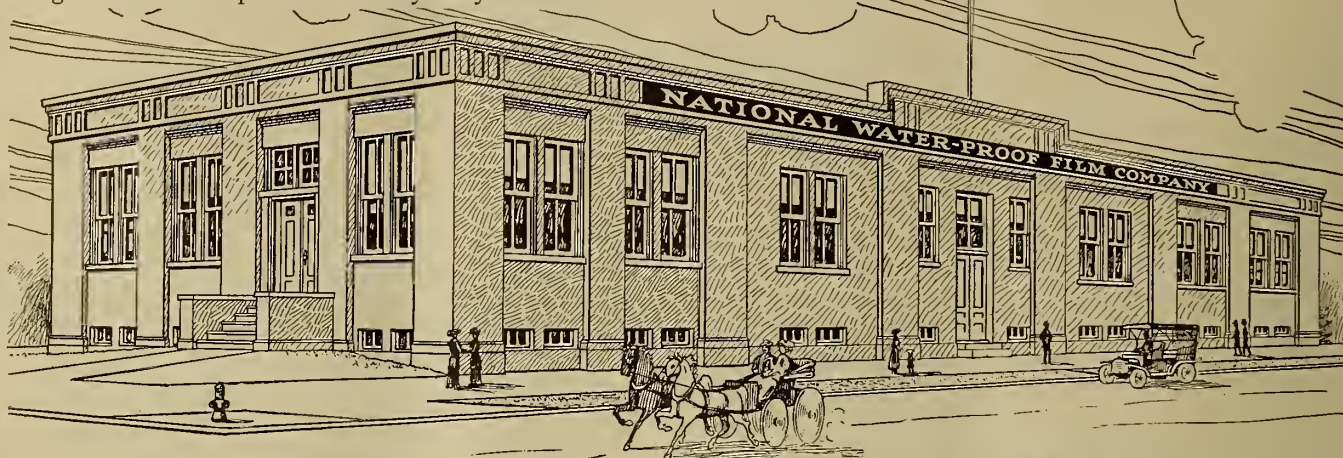
TAKES pleasure in announcing that it has at last succeeded in getting a reliable Casualty Company to issue **Fire and Accident Insurance**, at about half the former rates, to any and all **Licensed Theaters**. Heretofore, only about ten per cent. (10%) of the Exhibitors have been able to obtain insurance at any price.

¶ The policy covers all deaths and bodily injuries resulting from either fire or panic in the theater or on the sidewalk immediately adjacent thereto; liability for death or injury to one person limited to Five Thousand Dollars (\$5,000.00); total liability, death or injuries to several persons limited to Ten Thousand Dollars (\$10,000.00), covers patrons, owners, employees, all. Thirty-five Dollars (\$35.00) per year for theaters with maximum seating capacity of Five Hundred (500) or less; an additional Ten Cents (10 cts.) per year for every seat over Five Hundred (500).

This insurance will be issued only to **LICENSEES** of the
MOTION PICTURE PATENTS COMPANY.

WATERPROOFED FILMS

Can be kept clean and free from rain by occasionally reeling through a wet rag held in the hand. They are as hard on the emulsion side as the celluloid. They scratch less, run better, rent for more, last longer and are superior in every way.

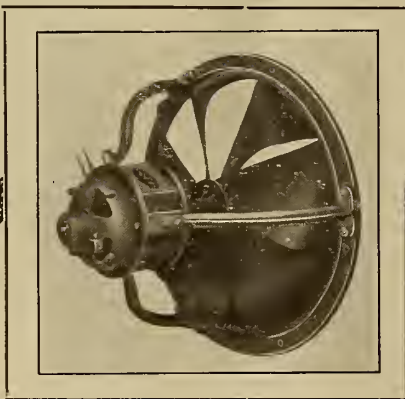


We Waterproof

NEW REELS IN FROM ONE TO TWENTY-FOUR HOURS. OLD ONES, WHICH WE MUST FIRST THOROUGHLY CLEAN, IN FROM ONE TO SIX DAYS

National Waterproof Film Co.

2115-2117 WEST ADAMS STREET
CHICAGO, ILLINOIS



Watson Motor Driven Fans

MOVE THE MOST AIR
FOR THE LEAST MONEY

We manufacture

Motor Driven Ventilating Fans

for both

Direct and Alternating Current

SIZE	SPEED	CAPACITY
18 inch	800	3400 cu. ft. per min.
24 "	700	6000 " " " "
30 "	550	9000 " " " "
36 "	450	12000 " " " "

WRITE FOR PRICE AND BULLETIN.

THE MECHANICAL APPLIANCE CO.

MILWAUKEE, WIS.

"THE HOUSE OF QUALITY"

Standard Film Exchange

Licenses Motion Picture Patents Co.

FILMS FOR HIRE

We Handle None but the Latest and Best Films.
Supplies of All Kinds. Theaters Equipped Complete
SONG SLIDES



We Handle All Makes Moving Picture Machines

Exclusive Agents For

The Standard Automatic M. P. Machine

With Self-winding Film Device.
Write for Catalogues. Model No. 2—the Best Ever Made.

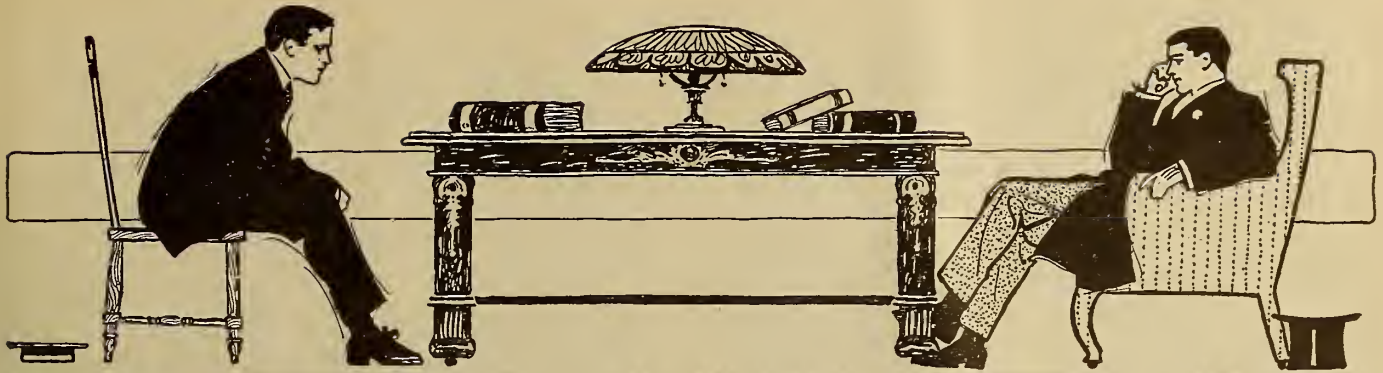
FILM RENTING

"The House of Quality"

STANDARD FILM EXCHANGE

JOSEPH HOPP, President

79 DEARBORN ST. : : CHICAGO, ILLINOIS



Just Between Ourselves

THE publisher of THE NICKELODEON aims to treat the whole wide domain of the moving picture industry with fairness and impartiality, respecting the rights of the manufacturer, the exchange and the exhibitor. The editors cultivate a close relation with the users of film and projecting machines.

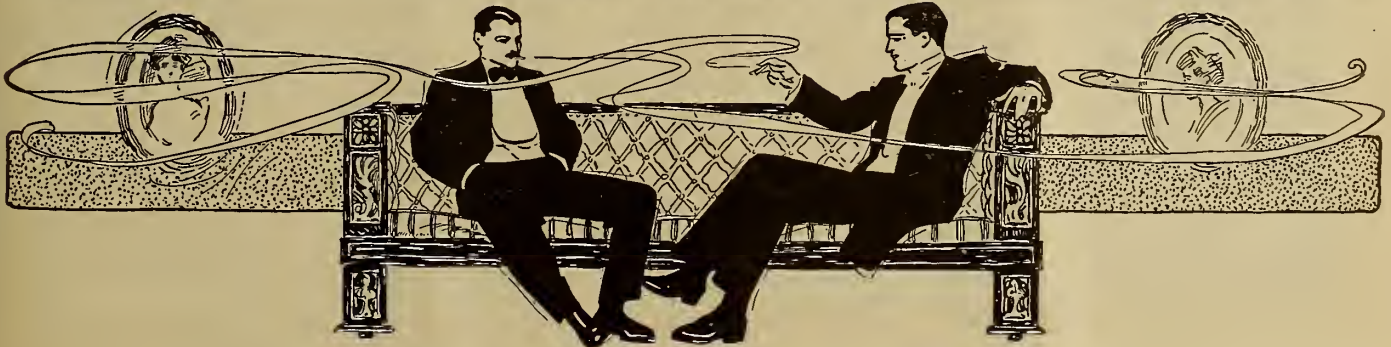
It costs the publisher three cents per copy to mail THE NICKELODEON. It is a case of third-class postage for first-class stuff. With bona fide subscribers in sufficient quantity we can mail the magazine for one cent per pound. Every man who receives this copy of the publication should become a paid subscriber. Your personal subscription would prove both a convenience and a means of real profit. Each issue is of vital interest and practical value to every man engaged in the business.

Our subscribers also profit by co-operating with us. We offer a three months' extension of subscription to every subscriber who sends us a new order, remitting therefor the sum of \$2.00. You must know someone who is not now a paid subscriber. If you are not a paid subscriber and prefer the cash, remit \$3.00 and we will send THE NICKELODEON for a full year to both your own and the address you supply. If you know a second or a third "prospect," the price will be \$1.50 each, if remitted at the same time.

To the individual who wants THE NICKELODEON and who can get no one to join him at the \$1.50 rate, we will send a copy of an interesting book which issues from our offices in July. The price of THE NICKELODEON and the book is \$2.00. We haven't named this work, but if you send us \$2.00 and say "send the book," we'll know what you mean.

You will never get the worst of it for any money you send us. With your subscription orders, THE NICKELODEON will be able to enlarge and improve. We are "moving along," but an industry involving the millions that are tied up in its promotion should move.

The publisher of THE NICKELODEON is long on fulfillment and short on promises. Co-operation will get us somewhere worth while. Write to us and send along an order for THE NICKELODEON. If you haven't got the price today, send the order and we'll send a bill.



ACME FILM EXCHANGE

605 Smithfield Street, - PITTSBURG, PA.

LARGEST FILM EXCHANGE IN THE EAST

Commercial Run Independent Films

3 Reels, weekly	-	-	=	\$ 7.00
6 Reels, weekly	-	-	=	11.00
12 Reels, weekly	-	-	=	20.00

—We ship anywhere and always on time.
Write for our lists.

—Moving Picture Machines, Films and Supplies cheaper than any other house.

To Occupy First Place

===== In the =====
Film Industry, we have
spared neither time,
thought, labor, nor
money, in the creating
===== of a =====

Perfect Film Service

Achievement in any one line of endeavor
is creditable only in having acquired
indisputable right to "First Place,"
by virtue of proven superiority.
This we have accomplished

How about your
inquiry ?

**Pittsburg Calcium Light and Film
Company**

Rochester, N. Y. Des Moines, Iowa Pittsburg, Pa.
Lincoln, Neb. Cincinnati, Ohio
Wilkes Barre, Pa.

Moving Picture Signs FOR Moving Picture Theaters



That's Good

He Smiles

He Laughs

The face in the illuminated signs shows each of these expressions singly, and **MOVES**, changing from one to the other, making a most attractive and appropriate

MOVING PICTURE SIGN for MOVING PICTURE THEATERS

Send for one of our Souvenir Moving Picture
Postal Cards, giving you a small idea how our
signs look. Other designs in stock.

ALSO MOVING RAINBOW ILLUMINATED SIGNS

The Attractograph Co.

22-26 E. Randolph St.

CHICAGO, ILL.



MOVING PICTURE THEATRES

Install one of our

PERPETUAL BULLETINS

It is the most economical, attractive and up-to-date way of advertising your daily program; and, when once installed, lasts always. It requires but five minutes to set up your entire program.

The board is made of oak, size 28x40 in., Mission finish; your choice, green or black. Has 18x30 in. glass door, fitted with lock and key. Cloth back-ground fitted with brass letter carriers.

Hangers are so adjusted that you can use from one to fifteen at a time, and with enough interchangeable letters to set up the entire cabinet. Descriptive slides to classify subjects.

Price \$6.00 each, or \$10.00 per pair.

CO-OPERATIVE EXCHANGE, Akron, Ohio
P. S.—Knowing that these Cabinets have to be seen to be appreciated, we give you the opportunity of seeing them free of charge. Send us your name and address and we will ship it C.O.D., subject to examination at express office.

Do You Want Export Trade?

We reach the Buyers

The Kinematograph Weekly

Low Rates, Quick Returns. The Premier English
Moving Picture Magazine, published
in London, England.

For Rates and Sample Copies write

J. F. FAIRMAN, American Manager
311 Chauncey St., Brooklyn, New York

MOVING PICTURE THEATRE FRONTS and CEILINGS!



WE BUILT THIS FRONT

This cut shows one of our designs used in the Unique Theatre, 7th and A Aves., N. Y. City. We make other equally attractive designs from our special decorative material for theatres. We have a proposition to make one manager in each city. You know how attractive such a front would prove to you and your people. Write us a line to-day, stating dimensions of your front, and also interior of theatre, and we will suggest something nice for your use. Catalogue FREE.

The Kanneberg Roofing & Ceiling Co., Canton, O.

ATTENTION!!! MARINE SLIDE EXCHANGE

MARINE BUILDING - CHICAGO, ILL.
NEWEST SLIDES -- BEST SELECTION
SERVICE ABSOLUTELY GUARANTEED
PRICE 50 CENTS PER SET PER WEEK

THE A. H. ANDREWS COMPANY

Largest Manufacturers in World of

Theatre and Opera Chairs, Portable and Folding Chairs.
Settees for Desks.




Metal Furniture.
Office Desks,
School Furniture. Etc., Etc.

Home Office, CHICAGO, 174 Wabash Ave.
ST. LOUIS, 810 Olive St.
NEW YORK, 1161 Broadway
SAN FRANCISCO, Pacific Block.
DENVER, Barclay Block
TACOMA, 176 Commerce St.

SIMPSON'S CELEBRATED
ONG SLIDES
AUNTERINGS
OLAR SCREENS

The Finest Slides Made
All of the New Song Hits
\$5.00 per Set Net
Send for Catalogue

A. L. SIMPSON. 113 West 132nd St., New York City



The **Aurola**

for *Economical*
Reliable
and *Brilliant Illumination*

Plenty of Light
attracts
pleasure loving
people
like a magnet

Write for literature

Chas. L. Kiewert Co.
Milwaukee, Wis.
Chicago Sales Agent
D. C. Price, 205 Edgecomb Bldg.

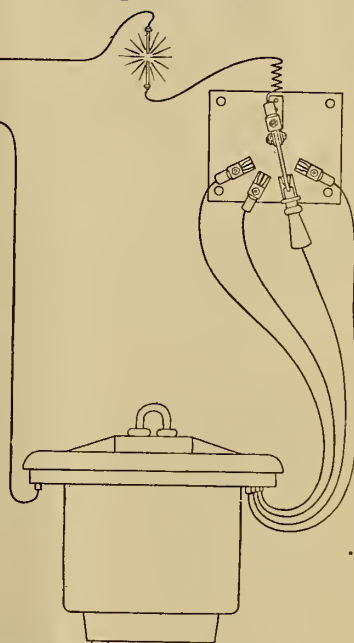
NO SPOTS ON THE CURTAIN When Lemon Arc Regulator is Used

Takes the place of
Rheostats

Less Heat

- " Trouble
- " Current
- " Expense
- " Carbon
- " Noise
- " Inter-missions

Write for pamphlet
on installation of
Moving Picture
Lamps.



THE VINDEK ELECTRIC CO.
AURORA, ILL.

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 17½ cents per line. Minimum charge, \$1.00. No limit to number of lines.

Books.

LEARN to run a moving picture machine, or, if you are already an operator, learn how to pass all examinations. Send for Lindall's Handbook for Operators. A supplement now added giving answers to questions presented by the examiners to operators who wish to secure a license. We forward your address to all the leading moving picture trade papers, and they will send free sample copies to all who buy this valuable Handbook. Sent postpaid on receipt of one dollar. Southern Film Exchange, 245 Main street, Norfolk, Va.

For Rent.

FOR RENT—Pathe Passion Play, colored; song, Holy City; Lecture and Posters. \$5.00 per day. C. E. Dupree, Kane, Pa.

For Rent and For Sale.

FOR RENT—6,000 ft. film, 3 sets song slides, six at a time, \$12 weekly. For Sale—3,300 ft. Pathe's hand-colored Passion Play, \$75. 1,000 ft. reels film released since April, \$10 per reel. Edison Ex. Model \$50 and \$60; Power's \$75. Will buy films, machines. H. Davis, Watertown, Wis.

For Sale.

FOR SALE—All steel folding opera chairs, beautifully finished, from 90c per seat. New York Steel & Production Co., Newark, N. J.

CLASSIFIED ADVERTISING

FOR SALE—Several thousand maple folding chairs taken in trade for our steel chairs. Price from 35c each and up. Also park settees, benches, tables, etc. New York Steel & Production Co., Newark New Jersey.

SONG slides, song film, travelogue slides, song records, announcement slides, travelogue records, etc. Lowest rates consistent with best service. Write today. Len Spencer's Lyceum, 44 West 28th street, New York City.

HARBACH'S Edison Models, Cameragraphs, Cineographs, Projectographs, etc. The Standard Automatic Moving Picture Machine absolutely flickerless and fireproof. The machine that gives desired results and requires no rewinding of film (new only). Send for catalogues of new goods. Four sets of Passion Play films. Motion picture machines and films wanted. Harbach & Co., 809 Filbert, Philadelphia, Pa.

NICKELODEON MANAGERS—Lecture Library is now at your command. The most original and fairest proposition ever offered you. For full particulars write Gunby Bros., 10 East 14th Street, New York.

Wanted.

WANTED—Passion Play Film and other religious subjects; must be cheap and in good condition. Passion Play for rent. C. E. Dupree, Kane, Pa.

WANTED—Active subscription solicitors in every important city in America. Ask for our quick-money making proposition. Address THE NICKELODEON, Monadnock Bldg., Chicago.

OPERA CHAIRS

SEATS FOR HALLS AND THEATRES.

Only manufacturers east of Chicago

ONE HUNDRED STYLES FROM

50 Cts. to \$5.00

QUICK SHIPMENTS

Write us. We can save you money.

Readsboro Chair Mfg. Co.

READSBORO, VERMONT

New York - - - 63 Fifth Avenue
Boston - - - 97-A Portland Street
Philadelphia - - 207 Denckla Building
Atlanta - - - 70 North Broad Street



SCENERY NEW AND Second Hand

ASBESTOS CURTAINS
—OUR SPECIALTY—

When writing for estimates give size of proscenium, height and depth of stage, and description of style of scenery.

THE RICHARD GUTHMANN TRANSFER CO. STUDIO

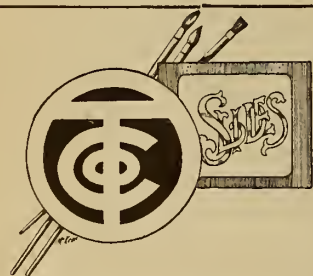
105-15 Throop Street—225 Dearborn Street

CHICAGO, ILL.

SUCCESSFUL FILM CLEANING

Our work is *bona fide renovating* directed by a thoroughly experienced film photographer. Guaranteed to be the best you ever saw. Send us a subject and we will show you *what real cleaning is*. We also make *titles* and Announcement Slides. Best reference, if desired. Our prices will be satisfactory.

THE ALLEN FILM RENEWING COMPANY,
648 W. 68th ST., CHICAGO, ILL.



A Money-Making Idea

Advertising Slides

Are paying the fixed expenses of a great many Theatres. We make the slides that will enable you to do this. ❀❀❀

Send for catalogue of announcement slides

OHIO TRANSPARENCY CO.
Superior Building
CLEVELAND, O.

A Business Record for Picture Exhibitors

Name of Theatre _____				Proprietor: _____		
Machine Operator _____				Manager: _____		
	Mo.	Day	TITLE OF FILM.	VAUDEVILLE ACTS.	TITLE OF ILLUSTRATED SONGS.	RECEIPTS
Sunday						
Monday						
Tuesday						
Wed'n'day						
Thursday						
Friday						
Saturday						

EXPENSES FOR WEEK.		REMARKS	
Rest.			
Film Rent.			
Plano Rent.			
Singer.			
Plano Player.			
Opera or.			
Ticket Seller.			
Ticket Taker.			
Electricity.			
Expenses.			
Advertising.			

Receipts for Week—From Admissions.		Receipts for Week—Other Sources.	
Total Receipts for Week.		Total Receipts for Week.	
Total Expenses for Week.		Total Expenses for Week.	
Net Profit for Week.		Net Profit for Week.	

The above facsimile reduction shows a page from Pyle's Business Record for moving picture and vaudeville theatres. The book contains 104 large pages of ledger paper, sufficient for two years' business. Each page is 9x12 inches, bound substantially and handsomely in blue cloth. We will send it prepaid to NICKELODEON subscribers upon receipt of \$1.50.

Address all orders to

ELECTRICITY MAGAZINE CORPORATION
Monadnock Building
CHICAGO, ILL.

FRANK'S FILM HOUSE

347 6th AVE., PITTSBURG, PA.

INDEPENDENT

No use to worry—no use to fret. We can supply you with Independent Films that will not conflict with your trust opposition. We ship anywhere in United States. Ship week's consignment at one time and pay return express charges.

2 Reels, weekly . . .	\$ 6.00	6 Reels, weekly . . .	\$14.00
3 Reels, weekly . . .	7.50	12 Reels, weekly . . .	26.00

Tickets, 9c per 1,000.

WRITE TODAY

Electra Carbons, \$2.55 per hundred.



FORT WAYNE



This is The Compensarc

Made for alternating current only.

It takes the place of the rheostat for controlling moving picture machine arc lamps. It is not simply an equal exchange, something new to spend your money on, but it actually saves two-thirds on your light bills. Think of operating your moving picture machine arc lamp at only one-third what it has cost you with a rheostat. The Compensarc is an investment, not an expense. It has been known to pay for itself in one month. It is



The Real Current Saver

and besides, it positively controls the light, makes it clearer and steadier. Then the Compensarc cannot get hot. Rheostats have been known to get red hot—a tremendous fire risk. One operator ran 8000 feet of film and then could not notice any heat on the Compensarc.

Aren't you losing money by not using a Compensarc? You surely are. Ask for booklet 50131 and price.

Fort Wayne Electric Works

Department N.

Fort Wayne, Indiana

810

WHY IS THERE SUCH DEMAND FOR

GREAT NORTHERN FILMS?

THERE'S A REASON

QUALITY OF OUR PRO-
DUCTIONS UNEXCELLED

GREAT NORTHERN FILM CO.

(Nordisk Film Co. of Copenhagen)

7 E. 14th St., NEW YORK

Superior to All

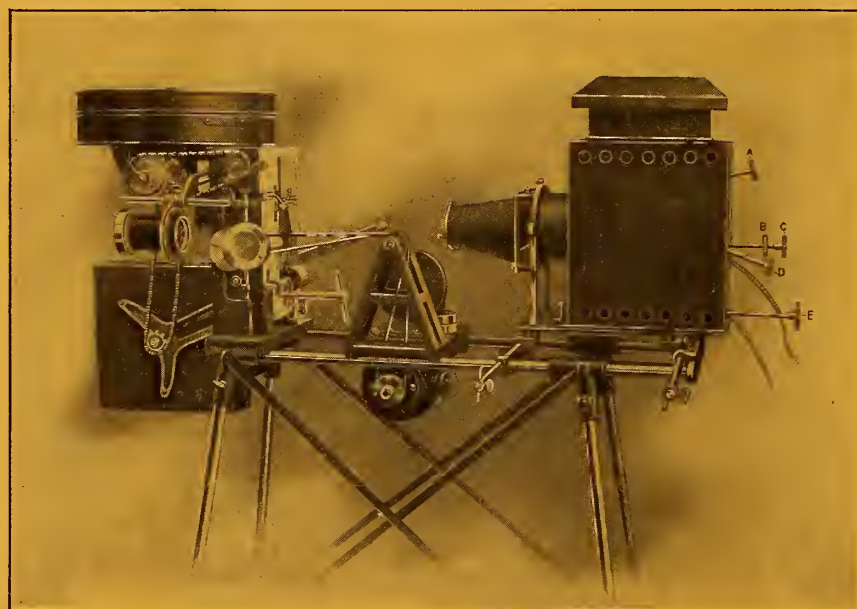
Equalled by None

Standard Automatic Moving Picture Machine

and Self-Winding Film Device

**Absolutely
Flickerless
and
Fireproof**

**Hand or
Motor
Driven**



**Gives All
the
Desired
Results**

**Requires
no
Rewinding
of the
Film**

Approved by the New York Board of Fire Underwriters and Bureau of
Water Supply, Gas and Electricity.

The Standard Machine Briefly Summarized

Automatic Fire Shutters—Purely Mechanical and not operated by springs or friction.

Framing Device—Simple and positive. Adjustment will remain without slipping.

Shutter—Will not cause trouble. Can be operated without one, producing equally good results.

The Pin Wheel and Star Wheel—Constructed to prevent breakage. New pin can be inserted without taking machine apart.

Take-up Device—A new and original invention which eliminates the tedious and hazardous rewinding necessitated by other machines.

Intermittent Movement—One to eight as compared to other machines of one to four. Decreases the flicker fifty per cent.

Lamp House—Extra large. Permits the removal of condensers while machine is in operation.

Dissolving Shutter—No springs or spindles. Absolutely positive in its operation.

Lenses and Condensers—Bausch & Lomb Optical Co.

Rheostat—Same result obtained with either direct or alternating current.

Reels—Constructed entirely of steel.

Ask for Full Particulars.

MANUFACTURED BY

American Moving Picture Machine Company

JOSEPH HOPP, President
STANDARD FILM EXCHANGE
79 Dearborn Street
Exclusive Agent

98 to 102 Beekman St.,
New York, N. Y.

Service That Serves

¶ We attribute the great success we have achieved as film renters to the discriminating ability we have constantly shown in satisfying our customers.

¶ The real test of merit rests in service—service that serves.

¶ We are large buyers of licensed film—the kind essentially required for high-grade entertainment. Your success as an exhibitor depends upon the best film you can secure at the most advantageous terms.

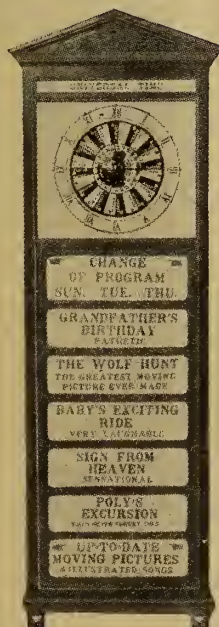
¶ Incidentally it is worth considerable to you to deal with a house whose integrity is irreproachable—whose sympathies are vigilantly alert to those necessities which make for permanency in the business—whose efforts are stamped with stability, growth and courtesy.

¶ It would require a much larger space to give you an intelligent idea of our plans, but ten minutes of your time will discover to you the value of the service we offer. Call or write,

C. J. HITE FILM COMPANY

MONADNOCK BUILDING, CHICAGO

Join Us and be Independent



"Don't pay tribute to any trust." We can give you better results than any other Film Exchange.

WHY?

National Theatre Managers' Association Own Reliable Film Service

THAT'S ALL

Be a member. Be independent and we will show you how to save money on everything pertaining to the Show Business, by getting an exclusive Independent Film Service from us

Which Means the Best Service

and a variety of the best films on earth, or any place else

FREE FREE

Furthermore we supply each and every member with an exclusive and only **UP-TO-DATE** Advertising System, a Universal Lobby Clock, which registers the time in twenty-four different parts of the world and the correct standard time in which the clock is located, and a free advertising medium saves you a lot of money, time, worry and work.

An advertising system that brings you new trade and keeps the town interested. An advertising system that educates, makes people **STOP, LOOK, THINK and TALK**. It is bound to make your theatre the talk of the town. For full particulars drop us a line.

"DO IT NOW"

N. T. M. ASS'N.

Fifth Floor, Loan and Trust Bldg.

MILWAUKEE, WIS.

We also need a few more 1st, 2d and 3rd run customers.

BRAYTON IDEAS

Clever Advertising Slides.

Brayton slides were the first to be recognized as original order pulling slides.

Artistic Announcement Slides

Brayton slides have raised the standard of Announcement Slides.

Slides For Baby Shows

Brayton Idea Slides to increase the box office receipts.

Brayton Circulars

Brayton Idea To tell the exhibitor how to get advertisers to use his screen; how to select artistic Announcement Slides; how to start the Baby Show.

Write for all this literature today. It's free

Brayton Manufacturing Co.

KEDZIE BUILDING

Established 1892

CHICAGO, ILL.

Makers of the best Slides Camera and Brush will produce

WATERPROOFED FILMS

Can be kept clean and free from rain by occasionally reeling through a wet rag held in the hand. They are as hard on the emulsion side as the celluloid. They scratch less, run better, rent for more, last longer and are superior in every way.

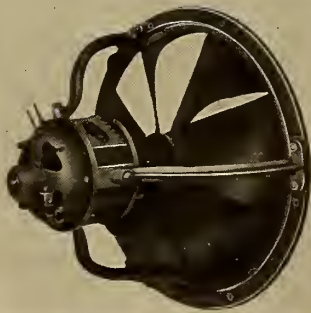


We Waterproof

NEW REELS IN FROM ONE TO TWENTY-FOUR HOURS. OLD ONES, WHICH WE MUST FIRST THOROUGHLY CLEAN, IN FROM ONE TO SIX DAYS

National Waterproof Film Co.

2115-2117 WEST ADAMS STREET
CHICAGO, ILLINOIS



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MOVE THE MOST AIR
FOR THE LEAST MONEY

We manufacture

Motor Driven Ventilating Fans

for both

Direct and Alternating Current

SIZE	SPEED	CAPACITY
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24 "	700	6000 " " "
30 "	550	9000 " " "
36 "	450	12000 " " "

WRITE FOR PRICE AND BULLETIN.

THE MECHANICAL APPLIANCE CO.
MILWAUKEE, WIS.

Films For Rent

*We are licensees of
the M. P. Patents Co.*

*If you desire a high
class service, write
us today. Southern
service spells success*



Southern Film Exchange

146-148 West Fifth Street
Cincinnati, O.

150 PAGES, ILLUSTRATED.

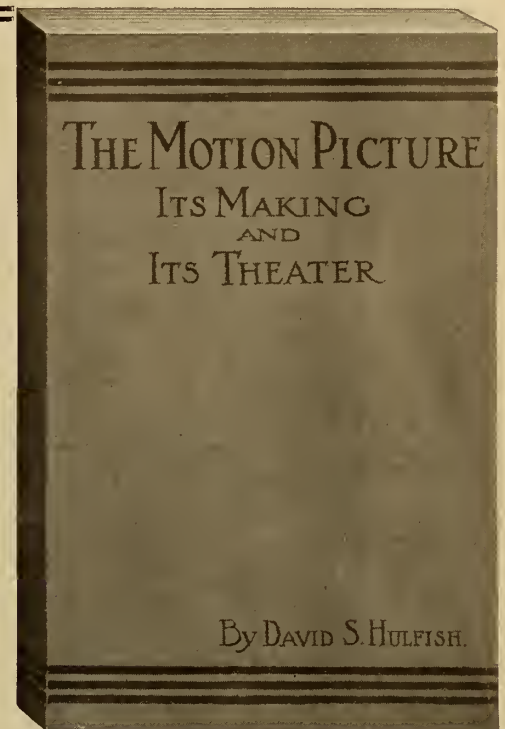
The Motion Picture

Its Making and Its Theatre

By DAVID S. HULFISH.

In Cloth Covers - - - - \$1.00
 For Paper Covers - - - - .50

(POSTPAID)



Size, 5x7½ inches

Making the Pictures.
 Standard Size of Films.
 Where Films are Made.
 Keeping Films Pliable.
 Getting the Subjects.
 Trick Pictures.
 Pictures in Color.
 Rewinding Film.
 Crank Speed.
 The Film Gate.

PRINCIPAL CONTENTS

Art in Motion Pictures.
 How to Run a Show.
 Motion Picture Motors.
 Bells and Buzzers.
 Finding Size of Picture.
 The Safety Shutter.
 The Alum Cell.
 Life of Film.
 Condensers.
 Photographic Exposure.

In this book the author has kept constantly in mind the lack of information that is required to make money in exhibiting films. His work is instructive, first of all. It is written in terse, understandable language—avoiding as much as possible the technical phraseology which sometimes confuses the reader. There is nothing lacking which is necessary to know concerning the subject covered fully in the title. You will want this book if you are ever to become a live factor in the motion picture industry, either as an exhibitor, renter or manufacturer.

SEND YOUR ORDERS TO

Electricity Magazine Corporation

1460 Monadnock Building, - - - CHICAGO

ACME FILM EXCHANGE

605 Smithfield Street, - PITTSBURG, PA.

LARGEST FILM EXCHANGE IN THE EAST

Commercial Run Independent Films

3 Reels, weekly	-	=	=	\$ 7.00
6 Reels, weekly	=	=	=	11.00
12 Reels, weekly	-	=	=	20.00

—We ship anywhere and always on time.
Write for our lists.

—Moving Picture Machines, Films and Supplies cheaper than any other house.

Sometime, Somewhere, Someone

"MAY"

Distribute a Film Service the equal to

Our Premier Kind

NEVER—ANYONE—ANYWHERE
will they distribute a BETTER service.

"There's a Reason"

Our Premier Film Service is the result of heavy purchases of the entire output of the Licensed Manufacturers—nothing about it is guess work.]

We sure have the Film Service that is
"THE BEST"

HOW ABOUT AN INQUIRY?

Pittsburg Calcium Light & Film Co.

Pittsburg, Pa.
Omaha, Neb.
Rochester, N. Y.

Cincinnati, O.
Des Moines, Ia.
Wilkesbarre, Pa.

Moving Picture Signs FOR Moving Picture Theaters



That's Good

He Smiles

He Laughs

The face in the illuminated signs shows each of these expressions singly, and **MOVES**, changing from one to the other, making a most attractive and appropriate

MOVING PICTURE SIGN *for* MOVING PICTURE THEATERS

Send for one of our Souvenir Moving Picture Postal Cards, giving you a small idea how our signs look. Other designs in stock.

ALSO MOVING RAINBOW ILLUMINATED SIGNS

The Attractograph Co.

194-200 S. Clinton St.

CHICAGO, ILL.

MOVING PICTURE THEATRES

Install one of our

PERPETUAL BULLETINS

It is the most economical, attractive and up-to-date way of advertising your daily program; and, when once installed, lasts always. It requires but five minutes to set up your entire program.

The board is made of oak, size 28x40 in., Mission finish; your choice, green or black. Has 18x30 in. glass door, fitted with lock and key. Cloth back-ground fitted with brased letter carriers.

Hangers are so adjusted that you can use from one to fifteen at a time, and with enough interchangeable letters to set up the entire cabinet. Descriptive slides to classify subjects.

Price \$6.00 each, or \$10.00 per pair.

CO-OPERATIVE EXCHANGE, Akron, Ohio
P. S.—Knowing that these Cabinets have to be seen to be appreciated, we give you the opportunity of seeing them free of charge. Send us your name and address and we will ship it C.O.D., subject to examination at express office.

PROGRAMME

WOMEN CHAUFFEURS

COMIC

THE MAD MINER

SENSATIONAL

PERPETUAL BULLETIN

MANUFACTURED BY

CO-OPERATIVE

EXCHANGE

AKRON OHIO

OPERA CHAIRS

SEATS FOR
HALLS AND
THEATRES.

Only manufacturers east of Chicago

ONE HUNDRED STYLES FROM

50 Cts. to \$5.00

QUICK SHIPMENTS

Write us. We can
save you money.

Readsboro Chair Mfg. Co.

READSBORO, VERMONT

New York - - - - 63 Fifth Avenue
Boston - - - - 97-A Portland Street
Philadelphia - - - 207 Denckla Building
Atlanta - - - - 70 North Broad Street



FRANK'S FILM HOUSE

347 6th AVE., PITTSBURG, PA.

INDEPENDENT

No use to worry—no use to fret. We can supply you with Independent Films that will not conflict with your trust opposition. We ship anywhere in United States. Ship week's consignment at one time and pay return express charges.

2 Reels, weekly . . . \$ 6.00

6 Reels, weekly . . . \$14.00

3 Reels, weekly . . . 7.50

12 Reels, weekly . . . 26.00

Tickets, 9c per 1,000.

WRITE TODAY

Electra Carbons, \$2.55 per hundred.

Andrews OPERA CHAIRS

Over 75 percent of the finest theatres in the United and Canada are furnished with them. They are used in 318 of the 405 moving picture theatres in Chicago. To meet the growing demand for

LOW PRICED OPERA CHAIRS
we have originated a number of styles which though inexpensive, are characteristic of

ANDREWS QUALITY

Write for our large catalogue, illustrated in colors, which will guide and assist you, when contemplating the purchase of Opera Chairs



THE **Andrews Co.**
CHICAGO ESTABLISHED 1865
NEW YORK SAN FRANCISCO
ST LOUIS TACOMA

Do You Want Export Trade?

We reach the Buyers

The Kinematograph Weekly

Low Rates, Quick Returns. The Premier English Moving Picture Magazine, published in London, England.

For Rates and Sample Copies write

J. F. FAIRMAN, American Manager
311 Chauncey St., Brooklyn, New York

NO SPOTS ON THE CURTAIN

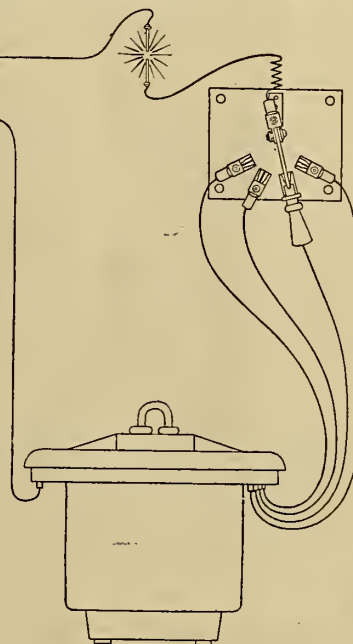
When Lemon Arc Regulator is Used

Takes the place of
Rheostats

Less Heat

- " Trouble
- " Current
- " Expense
- " Carbon
- " Noise
- " Inter-missions

Write for pamphlet
on installation of
Moving Picture
Lamps.



THE VINDEX ELECTRIC CO.
AURORA, ILL.

Five Separate Exchanges

Count 'Em—Five

ALL NEW AND COMPLETE. Before making any noise we waited to get completely equipped with all the Latest Films and Slides. All machines sold. Complete line of Accessories.

5—Count 'Em—5

ELDRED FILM SERVICE

Danville, Ill.

Bloomington, Ill.

Cedar Rapids, Ia.

CHICAGO OFFICE

Unity Bldg.

ST. LOUIS OFFICE

Navarre Bldg.



FORT WAYNE



THE COMPENSARC

for controlling moving picture machine arc lamps

Does Not Break The Circuit

in passing from one adjustment to another. The lamp can't flicker or go out—no cause for it. After the switch blade is pushed over to the first contact it closes the circuit and starts the lamp. You can't open the circuit or cut off the current from the lamp except by pulling the switch all the way back. No tedious delays, no worrying the audience, no bother, no heat, no extravagant, wasteful light bills if you use a

Compensarc

Get complete description free in our Booklet 50181. Ask for it. The Compensarc is approved by the National Board of Fire Underwriters.

Fort Wayne Electric Works

Department N.

Fort Wayne, Indiana

747

TO PROPRIETORS OF

Moving Picture Theatres

Have you noticed that the first-class Motion Picture Theatres use only LICENSED FILMS? Just look around and see; then ask yourself WHY? If the best theatres and the best audiences demand the best films, can you afford to use any other? Cheap, worn out, inferior films cost just as much, and will never build up a following for your theatre.

A list of our exchanges that will supply you with all the films made by the ten greatest manufacturers of America and Europe, will be furnished on application to the

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

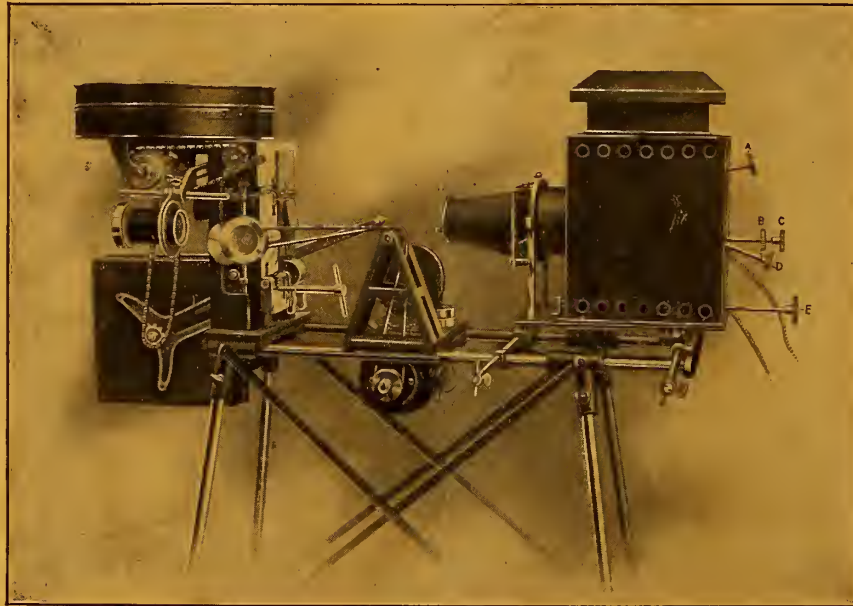
Superior to AllEqualled by None

Standard Automatic Moving Picture Machine

and Self-Winding Film Device

**Absolutely
Flickerless
and
Fireproof**

**Hand or
Motor
Driven**



**Gives All
the
Desired
Results**

**Requires
no
Rewinding
of the
Film**

Approved by the New York Board of Fire Underwriters and Bureau of Water Supply, Gas and Electricity.

The Standard Machine Briefly Summarized

Automatic Fire Shutters—Purely Mechanical and not operated by springs or friction.

Framing Device—Simple and positive. Adjustment will remain without slipping.

Shutter—Will not cause trouble. Can be operated without one, producing equally good results.

The Pin Wheel and Star Wheel—Constructed to prevent breakage. New pin can be inserted without taking machine apart.

Take-up Device—A new and original invention which eliminates the tedious and hazardous rewinding necessitated by other machines.

Intermittent Movement—One to eight as compared to other machines of one to four. Decreases the flicker fifty per cent.

Lamp House—Extra large. Permits the removal of condensers while machine is in operation.

Dissolving Shutter—No springs or spindles. Absolutely positive in its operation.

Lenses and Condensers—Bausch & Lomb Optical Co.

Rheostat—Same result obtained with either direct or alternating current.

Reels—Constructed entirely of steel.

Ask for Full Particulars.

MANUFACTURED BY

American Moving Picture Machine Co.

Incorporated under the Laws of the State of New York

98 to 102 Beekman Street, - New York, N. Y.

SELLING AGENT

Joseph Hopp, President of the Standard Film Co., 79 Dearborn St., Chicago, Ill.

Service That Serves

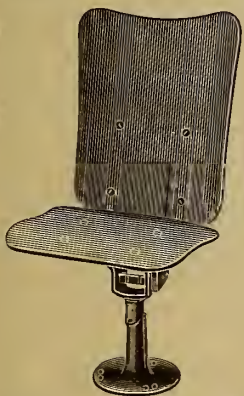
¶ To most exhibitors a film service is a film service—that's all. They don't stop to consider its various sides.

¶ We have made a study of film service and can offer you one that is suitable for your location.

¶ We are large buyers of licensed film, and having a large stock can select a variety of subjects that will appeal to the different people of every locality.

¶ Why not do business with a house whose efforts are all in your behalf—a house which has a reputation for squareness and courtesy?

C. J. Hite Film Company
MONADNOCK BUILDING, CHICAGO



Increase ^{your} Seating Capacity

WITH THE

Milner Self-Righting
"All-Aisle"
Opera Chair

Grades for all uses. Send for Circulars.

**THE A. R. MILNER
SEATING CO.**
NEW PHILADELPHIA, O.

SUCCESSFUL FILM CLEANING

Our work is *bona fide renovating* directed by a thoroughly experienced film photographer. Guaranteed to be the best you ever saw. Send us a subject and we will show you *what real cleaning is*. We also make *titles* and Announcement Slides. Best reference, if desired. Our prices will be satisfactory.

THE ALLEN FILM RENEWING COMPANY,
648 W. 68th ST., CHICAGO, ILL.

DRUMMERS

Send for my prices on Bells and Traps. Demand the "Acme" Traps. Best and cheapest.

Frank J. Novak, Manufacturer

SALESROOM AND FACTORY
22nd St. and California Ave. - CHICAGO, ILL.

A NEW ONE



This slide beautifully colored

50 cents

FREE INFORMATION—

How to Operate Baby Shows
How to make merchants pay your expense
How to select announcement slides

**LET US BE YOUR WILLING
HELPERS**

HOT WEATHER PRICES

Glass 3½x4 in. for slides -	25c per doz.	\$1.50 per 100
Binding strips - - - -	5c per doz.	25c per 100
Condensers "BEST" - - -	70c each	6 for \$4.00
Tinters, all colors - - -	20c each	6 for \$1.00
Special baby show tickets (COUPON) - -	30c per 1,000	

You have occasion to use these often.

Brayton Manufacturing Co.,

Established 1892

KEDZIE BUILDING, - - CHICAGO

Makers of the best slides camera and brush will produce



**"HEYWOOD-WAKEFIELD"
OPERA CHAIRS**

We show
a number of patterns especially
designed and constructed for
use in Picture Theaters

We Manufacture CHAIRS For All Purposes

You Get the Benefit of EIGHTY Years Experience When Buying From Us

Heywood Brothers and Wakefield Company

Salesrooms **CHICAGO** Offices
1415-1419 Michigan Ave. 1302 Harvard St.

Sometime, Somewhere, Someone

"MAY"

Distribute a Film Service the equal to

Our Premier Kind

NEVER—ANYONE—ANYWHERE
will they distribute a BETTER service.

"There's a Reason"

Our Premier Film Service is the result of
heavy purchases of the entire
output of the Licensed Manu-
facturers—nothing about it is
guess work.

We sure have the Film Service that is
"THE BEST"

HOW ABOUT AN INQUIRY?

Pittsburg Calcium Light & Film Co.

Pittsburg, Pa.
Omaha, Neb.
Rochester, N. Y.

Cincinnati, O.
Des Moines, Ia.
Wilkesbarre, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theatres in the
United and Canada are furnished with them.
They are used in 318 of the 405 moving picture
theatres in Chicago. To meet the growing demand
for

LOW PRICED OPERA CHAIRS

we have originated a number of styles which,
though inexpensive, are characteristic of

ANDREWS QUALITY

Write for our large catalogue, illustrated in
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contemplating
the purchase
of Opera Chairs



THE **Andrews Co.**
CHICAGO ESTABLISHED 1865
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Do You Want Export Trade?

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Low Rates, Quick Returns. The Premier English
Moving Picture Magazine, published
in London, England.

For Rates and Sample Copies write

J. F. FAIRMAN, American Manager
311 Chauncey St., Brooklyn, New York



I am the Man who invented the Hallberg Automatic Electric Economizer

To do away with the hot and trouble-
some rheostat—to give you a perfect,
steady, white light—to save 60 to 90%
on your current bill for M. P. lamp,
spot lights and stereopticon lamps. I
told you how the "HALLBERG"
would give 30 to 65 Amperes at the arc
with only 30 Ampere line fuses on
110 v. and only 15 Ampere fuses on
220 v.—for D. C. as well as A. C.
circuits—how operator could not get a
shock, or short circuit at the lamp—how
operating room would be cool—how the
"HALLBERG" would last a lifetime,
and how it was not like other *so-called*
current savers, and how I could save
you from 10 to 50% more on your bills
than any one of my competitors. I told
you this nearly two years ago, and I say
it again, but now I back up my state-
ment with the testimonials of about
1,000 users, who are praising the merits
of the "Hallberg" Economizer.

Remember the "HALLBERG" Economizer
is the *ONLY* automatic current saver—it does
not need hand operated switches or other parts
likely to spark and wear out, therefore the
"HALLBERG" Economizer is positively the
simplest—most reliable and efficient current
saver on the market.

I have replaced several *so-called* current
savers—YOU will buy the "HALLBERG"
sooner or later—*WHY NOT NOW?* It is
the cheapest in the long run.

Write today for Free Booklet "A."

I also have a complete line of electric fans,
exhaust fans, 4,000 candle power Flaming
Arc Lamps, Spot Lights and Electra Pink
Label Carbons.

My new Economizer and Special Incandescent Lamps save
60 to 70% on current cost for electric sign and lobby lighting.

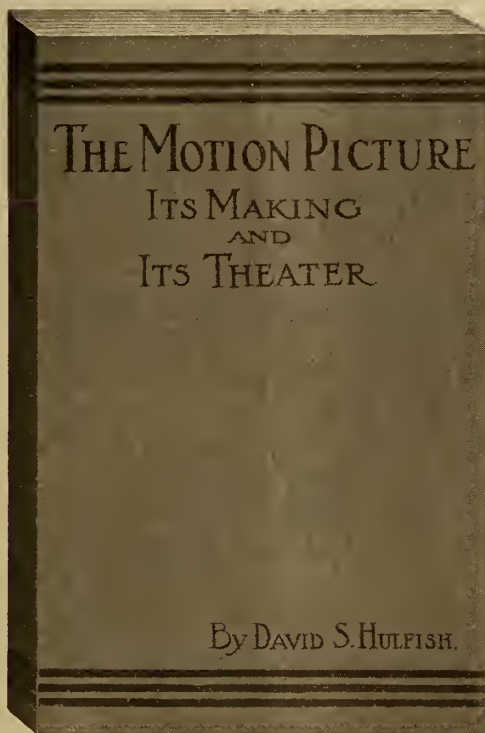
Prices are right—Goods the BEST—Ship-
ment prompt.

J. H. Hallberg
34 Greenwich Ave., New York

You Can't Buy This Book

Because We Reserve the Right to *Give It Away*

In the April NICKELODEON, a quarter page announcement told that we would issue a book July 1, which would be devoted to the subject of motion pictures.



SIZE $5\frac{1}{4} \times 7\frac{1}{2}$ INCHES.

Seventy-three sales resulted from that small advertisement — even before the book had been named.

In June NICKELODEON, a full page announcement gave a picture of the book—"The Motion Picture, Its Making and Its Theater," and something of the principal contents.

One hundred and eighty-seven miscellaneous orders followed.

There is no advertising in this book. We have printed a limited edition of 2,000 copies. If you want a copy, get it *now*.

Here's our proposition in brief: Send \$2.00 for a year's subscription to THE NICKELODEON, and we will send you the book in paper

covers as a premium. If you want the book in cloth, add 50 cents. If you are now a subscriber of record, the price is \$1.00 in cloth; 50 cents in paper covers.

SUGGESTION:—Before you forget it, tear out this page, write your name and address on the margin, pin your check to it and mail to

Electricity Magazine Corporation

1459-100 Monadnock Building, Chicago, Illinois

ELECTRICITY MAGAZINE CORPORATION
Monadnock Building CHICAGO, ILL.



FORT WAYNE



\$49.50 IN ONE MONTH

is what one moving picture machine man saved by using a

Compensarc

for alternating current only.

to regulate his arc lamp.

This is what he says: "Of all the other machines that I have seen professing to do work along the same lines, I have no knowledge of one that I would put in if it were given me to use free."

Many others have given similar opinions. Are you interested in what the Compensarc can do for you? May we send you a copy of our booklet 50181? It gives a complete description of the Compensarc. Write today.

The Compensarc is approved by the National Board of Fire Underwriters.

Fort Wayne Electric Works

Department N

Fort Wayne, Indiana

754



"POWER'S" means PERFECT

in Motion Pictures

POWER'S CAMERAGRAPH No. 5

THE OPERATOR'S CHOICE

"Proof of the pudding is in the eating." The motion picture trade has been eating up Power's Cameragraphs at the rate of three hundred and more machines a month for the last four years, and no complaints.

Why? Because it is the easiest running machine. Noiseless. Produces steady Pictures. Flickerless. Absolutely safe.

Power's Cameragraph is used exclusively by Burton Holmes, Lyman H. Howe, Marshall P. Wilder, Fred Niblo, Knox McCain, Prof. Elmendorf, Keith & Proctor, the U. S. Government and seventy-five per cent of the moving picture theatres throughout the country. You can't afford to use anything else. Don't experiment. Write for catalog X.

YOU WILL SAVE MONEY BY USING Power's "Perfect" Arc Lamp
PRACTICALLY INDESTRUCTIBLE.

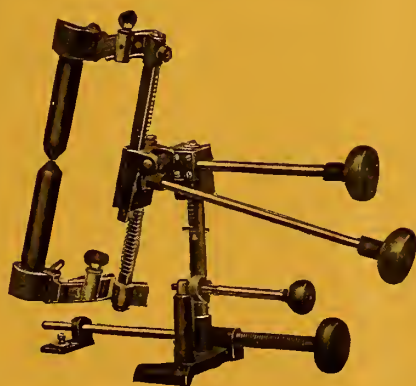
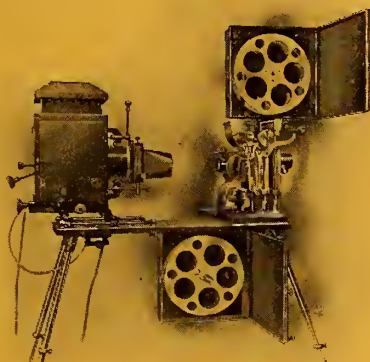
Electric current carrying capacity 100% greater than necessary. Heavy mica insulation. Withstands breakdown test on 2500 volts. Heavy bronze and coppered steel carbon holders which cannot break. Highest efficiency—insuring brightest light with given amount of current. Least waste of carbon. Eliminates repairs. Overcomes defects in other lamps and incorporates new features. Fits any Power's Lamphouse.

Write for our special ninety day offer to users of Power's Cameragraph and circular Y.

Nicholas Power Co.

115-117 Nassau Street

New York



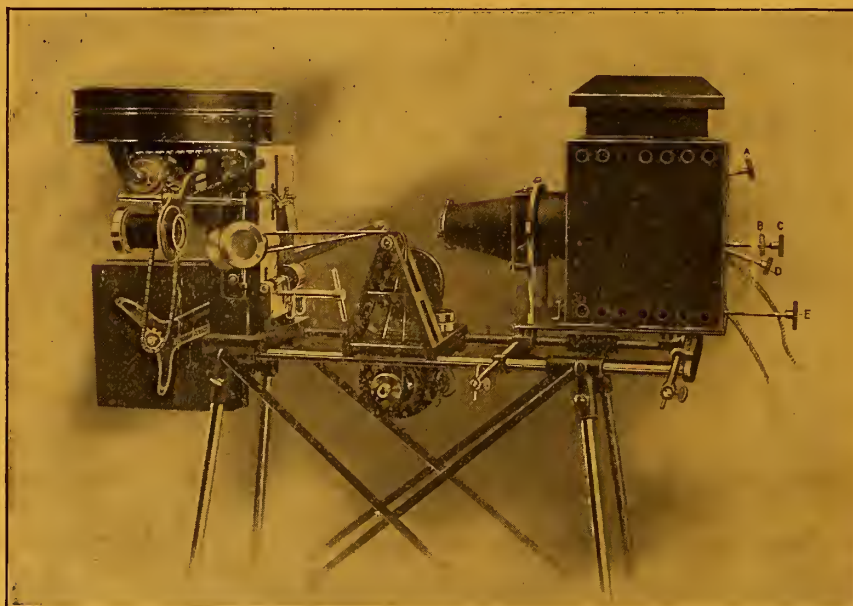
Superior to AllEqualled by None

Standard Automatic Moving Picture Machine

and Self-Winding Film Device

**Absolutely
Flickerless
and
Fireproof**

**Hand or
Motor
Driven**



**Gives All
the
Desired
Results**

**Requires
no
Rewinding
of the
Film**

Approved by the New York Board of Fire Underwriters and Bureau of Water Supply, Gas and Electricity.

The Standard Machine Briefly Summarized

Automatic Fire Shutters—Purely Mechanical and not operated by springs or friction.

Framing Device—Simple and positive. Adjustment will remain without slipping.

Shutter—Will not cause trouble. Can be operated without one, producing equally good results.

The Pin Wheel and Star Wheel—Constructed to prevent breakage. New pin can be inserted without taking machine apart.

Take-up Device—A new and original invention which eliminates the tedious and hazardous rewinding necessitated by other machines.

Intermittent Movement—One to eight as compared to other machines of one to four. Decreases the flicker fifty per cent.

Lamp House—Extra large. Permits the removal of condensers while machine is in operation.

Dissolving Shutter—No springs or spindles. Absolutely positive in its operation.

Lenses and Condensers—Bausch & Lomb Optical Co.

Rheostat—Same result obtained with either direct or alternating current.

Reels—Constructed entirely of steel.

Ask for Full Particulars.

MANUFACTURED BY

American Moving Picture Machine Co.

Incorporated under the Laws of the State of New York

98 to 102 Beekman Street, - New York, N. Y.

SELLING AGENT

Joseph Hopp, President of the Standard Film Co., 79 Dearborn St., Chicago, Ill.

It Isn't a Question of Whether or Not You Can Afford "EXCELLO" Flaming Arc Lamps

It's whether you can afford to do **without** them. If we could take you around New York City, and show you how nearly every prosperous Moving Picture Theatre is using "EXCELLOS," we know you would be convinced that **you** need them in **your** business.

We won't try to argue the matter of **why** the "EXCELLO" is a better advertisement than any other display you can make, or **why** it draws the crowds. The plain fact is that everyone who has used it **knows** that it does.

If you replace 73 8-cp. incandescent by 4-cps., you will **save** enough current to run two "EXCELLOS" and get ten times more light. Ask us about it.

The Excello Arc Lamp Company

NEW YORK
30-32 East 20th Street

CHICAGO
118 W. Jackson Boulevard

A SERVICE THAT SATISFIES
Prompt and Reliable

CATERING ONLY TO FIRST CLASS MOVING PICTURE THEATRES

Supply Moving Picture Machines and Sundries, all makes.

We receive 25 New Reels Every Week.

Also a Song Slide Service Unexcelled.

WESTERN FILM EXCHANGE

(Licensees Motion Picture Patents Co.)

Milwaukee, Wis.
307-309 Enterprise Bldg.

St. Louis, Mo.
Century Bldg.

Joplin, Mo.
201 Miners Bank Bldg.

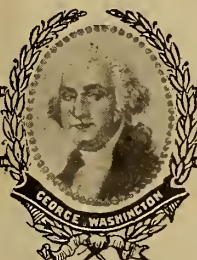
Write to Nearest Office

INDEPENDENCE

EVERYTHING
FIRST-CLASS



JUSTICE TO ALL



FILM EXCHANGE

TRIBUTE TO NONE



NO RAIN
NO JUNK

70 La Salle Street
CHICAGO

State Life Building
INDIANAPOLIS

Will Give You Better Service for the Same Money or as Good for Less. Write Today to Either Office, with full Particulars, and Ask for List of Five Hundred Reels of Fine Independent and Association Film.

QUALITY FILMS

GREAT NORTHERN FILM COMPANY

MANUFACTURERS OF MERITORIOUS FILMS

7 EAST FOURTEENTH ST.

(INDEPENDENT)

NEW YORK CITY

POSITIVE PROOF

THAT the Independent Films we are producing are the grandest of them all lies in the fact that motion picture patrons everywhere are clamoring to see them.

This goes to show that the public desires clean American Films of a different class than those usually produced, and which are the kind we are producing.

Our aim has been to excel anything in American Films ever produced, and you will be satisfied that we are realizing our aims upon seeing any of our latest productions.

Insist upon your exchange furnishing you with our films.

If you can't obtain them through your exchange, write us, and we will tell you where you can get them. Synopsis of our new goods sent upon request.

PHOENIX FILM COMPANY

Manufacturers of the Latest Productions in American Films.
Phoenix, Carson & Tiger makes

723 McClurg Building, Chicago

Cable Address: PHOENFILM

INTENSE LIGHT

Flaming Arc Lamp

The sun alone can rival
the intensity of the

WARNER FLAMING ARC

One or two of these lamps in front of, or in, your place of business, by their wonderfully mellow and intense light, **attract and hold attention** as no other illuminant can.

Carbons of the Warner lamp are **vertical** as in the ordinary arc, allowing of a compact and neat design.

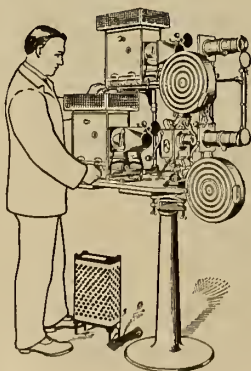
Lamps are **fire proof** and practically indestructible, and are made to **operate on alternating or direct current**.

No high-priced foreign carbons; only one carbon $\frac{5}{8}$ x12 needed to retrim; practically no expense for repairs.

Be a Leader in your locality by using the Flaming Arc. Its light is an advertising magnet for you to use in your business.

WARNER ARC LAMP CO.

MUNCIE, IND.



Successful Exhibitors

insist upon using the **Best Machine** and **Firm Service**. We sell the best. We are special agents for the Motiograph, Powers, Edison and other machines.

There's a big difference in Motion Picture Machines, but our book entitled "**The Motion Picture Theatre**" tells all you want to know about the motion picture business, and it's yours for the asking.

Are You Satisfied with your Film Service? If not, write us. We get at least one copy of each of the 18 reels produced by the licensed manufacturers each week.

We feel sure we can improve your service. Tell us your requirements and we'll submit you prices.

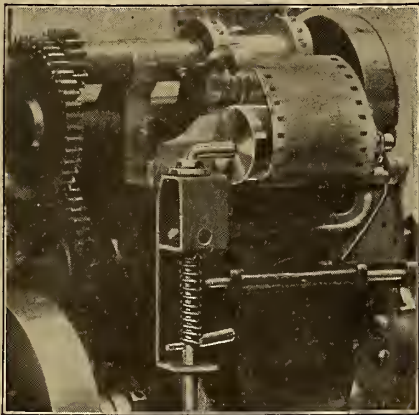
THEATRE FILM SERVICE CO., 85-87 Dearborn St., Chicago, Ill.

Increase Your Patronage

High-Class Film Service Will Help You,
But It Does Not Do It All

No matter how interesting the subjects you exhibit, they do not attract the multitude that do not attend motion picture theatres because the pictures affect their eyes. What you should exhibit is high class pictures that are uninjurious to the eyes THEN YOU'LL HAVE THEM ALL COMING YOUR WAY. We can furnish you the right kind of films—and more. We have the device to attach to your machine which will enable you to obtain from these, OR ANY OTHER FILMS, pictures that can't affect the eyes.

IT IS THE FILM STEADIER



—the latest and best attachment for motion picture machines ever devised. Besides enabling you to show perfectly quiverless pictures, regardless of how old the film may be, ITS USE ASSURES A GREATER PATRONAGE, PROLONGS THE LIFE OF FILMS, AND PREVENTS THE WEAR AND TEAR OF MACHINES. Already the press has commented upon it and now the public know that motion pictures uninjurious to the eyes are exhibited, and people are patronizing exhibitors showing such pictures. Why not, then get the Film Steadier and secure this patronage? It fits any standard machine. Write for more particulars about it, or give us the name and make of your machine and let us send it to you now. Sent prepaid when cash accompanies orders, or will ship C. O. D.

PRICE, \$7.50

Chicago Film Exchange

47-51 Jackson Blvd., Chicago

BRANCH OFFICES

Pacific Bldg., San Francisco Salt Lake City Denver Omaha
Washington Nashville Atlanta



"HEYWOOD-WAKEFIELD" OPERA CHAIRS

We show
a number of patterns especially
designed and constructed for
use in Picture Theaters

We Manufacture CHAIRS For All Purposes

You Get the Benefit of EIGHTY Years Experience When Buying From Us

Heywood Brothers and Wakefield Company

Salesrooms **CHICAGO** Offices
1415-1419 Michigan Ave. 1302 Harvard St.



NIGHT

THE SIGN

That Is Bound To Attract All Eyes

The object of all Advertising Signs is to attract the eye. The moving lights on the **THE ROTO** do this, as is shown by the upper cut which shows

THE ROTO IN OPERATION

Costs Less than 4c. per hour to run

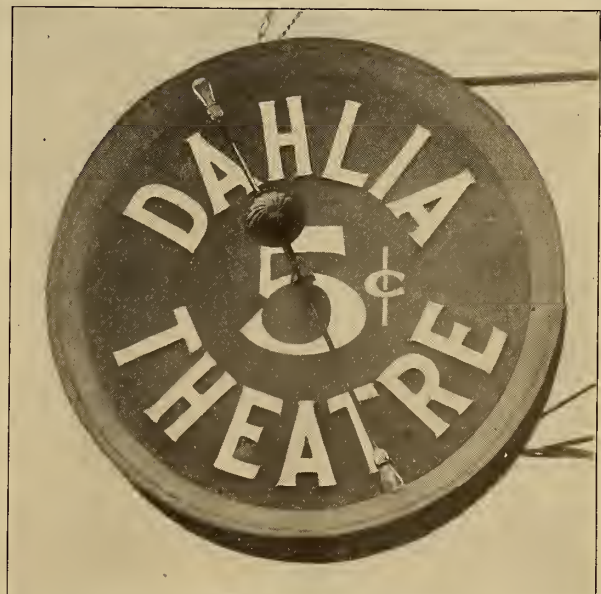
WE CAN PROVE IT.

WRITE AND ASK US TO TELL YOU MORE ABOUT IT

OLIVER ROTO CO.

191 Fifth Avenue

CHICAGO, ILL.



DAY

¶ The main purpose of this advertisement is not to PERSUADE any exhibitor to install our Film Service—

¶ But we think it fair to say that the openings for installing our Premier Film Service are getting scarce; and we suggest that any of you who are so located that we can install our service, had better get in touch with us soon.

¶ The profit-making force of our Film Service is one of the most remarkable facts in the Moving Picture Field those who have our Film Service don't need to be told so; and those who don't install it are fast finding it out.

¶ If you want to get in—better let us hear from you, and RIGHT NOW.

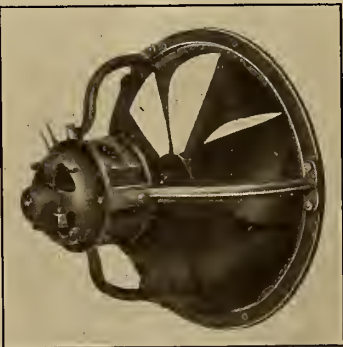
¶ QUALITY is the result of doing things right. Because we have done things right, our Film Service stands as the conceded representative of Quality in the Moving Picture Industry.

¶ By doing things right—by sticking to Quality—we have built up a great business, laid the foundation of many a successful exhibitor and incidentally helped in the work of Film education.

¶ QUALITY means satisfaction—and satisfaction means success.

=====Pittsburg Calcium Light & Film Co.=====

Pittsburg, Pa. Cincinnati, O. Rochester, N. Y. Wilkesbarre, Pa. Des Moines, Ia. Omaha, Neb.



Watson Motor Driven Fans

MOVE THE MOST 'AIR
FOR THE LEAST MONEY

We manufacture

Motor Driven Ventilating Fans

for both

Direct and Alternating Current

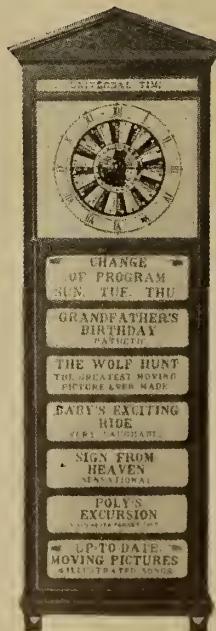
SIZE	SPEED	CAPACITY
18 inch	800	3400 cu. ft. per min.
24 "	700	6000 " " " "
30 "	550	9000 " " " "
36 "	450	12000 " " " "

WRITE FOR PRICE AND BULLETIN.

THE MECHANICAL APPLIANCE CO.

(MILWAUKEE, WIS.)

Join Us and be Independent



"Don't pay tribute to any trust."
We can give you better results than
any other Film Exchange.

WHY?

National Theatre Managers'
Association Own Reliable
Film Service

THAT'S ALL

Be a member. Be independent and
we will show you how to save money
on everything pertaining to the
Show Business, by getting an exclusive
Independent Film Service from us

Which Means the Best Service

and a variety of the best films on
earth, or any place else

FREE FREE

Furthermore we supply each and
every member with an exclusive and
only UP-TO-DATE Advertising System.
a Universal Lobby Clock, which registers
the time in twenty-four different
parts of the world, and the correct
standard time in which the clock is
located, and a free advertising medium
saves you a lot of money, time,
worry and work.

An advertising system that brings you new trade and keeps
the town interested. An advertising system that educates, makes
people STOP, LOOK, THINK and TALK. It is bound to make your
theatre the talk of the town. For full particulars drop us a line.

"DO IT NOW"

N. T. M. ASS'N.

Fifth Floor, Loan and Trust Bldg.

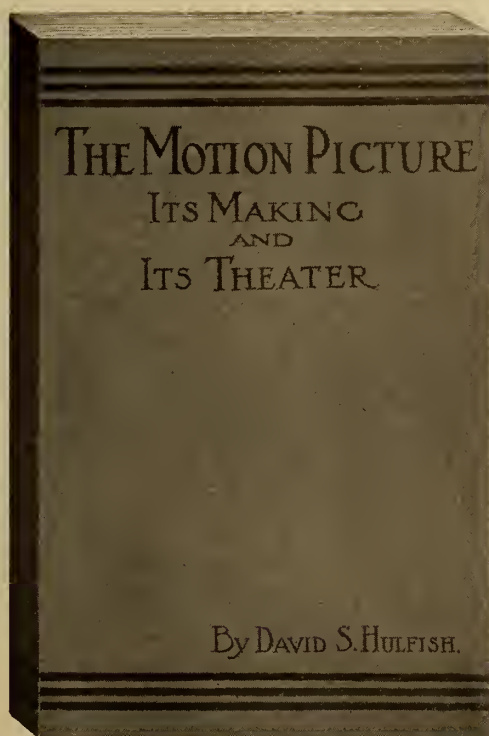
MILWAUKEE, WIS.

We also need a few more 1st, 2d and 3rd run customers.

You Can't Buy This Book

Because We Reserve the Right to *Give It Away*

In the April NICKELODEON, a quarter page announcement told that we would issue a book July 1, which would be devoted to the subject of motion pictures.



SIZE $5\frac{1}{4}$ x $7\frac{1}{2}$ INCHES.

Seventy-three sales resulted from that small advertisement — even before the book had been named.

In June NICKELODEON, a full page announcement gave a picture of the book—"The Motion Picture, Its Making and Its Theater," and something of the principal contents.

One hundred and eighty-seven miscellaneous orders followed.

There is no advertising in this book. We have printed a limited edition of 2,000 copies. If you want a copy, get it *now*.

Here's our proposition in brief: Send \$2.00 for a year's subscription to THE NICKELODEON, and we will send you the book in paper

covers as a premium. If you want the book in cloth, add 50 cents. If you are now a subscriber of record, the price is \$1.00 in cloth; 50 cents in paper covers.

SUGGESTION:—Before you forget it, tear out this page, write your name and address on the margin, pin your check to it and mail to

Electricity Magazine Corporation
1459-1460 Monadnock Building, Chicago, Illinois

**CLASSIFIED
ADVERTISING**

Rates, for advertising under this heading, 17½ cents per line. Minimum charge, \$1.00. No limit to number of lines.

Books.

WE want you to send us a two dollar bill for a year's subscription to THE NICKELODEON. If you will do this right now, we will send you, in addition to the twelve magazines, a free copy of "The Motion Picture—Its Making and Its Theater." The book contains all that it is necessary to know concerning the making, renting and exhibiting of moving pictures. (See full page advertisement in this issue of THE NICKELODEON. Electricity Magazine Corporation, Monadnock Bldg., Chicago, Ill.

For Rent and For Sale.

FOR RENT—6,000 ft. film, 3 sets song slides, six at a time, \$12 weekly. For Sale—3,300 ft. Pathe's hand-colored Passion Play, \$75. 1,000 ft. reels film released since April, \$10 per reel. Edison Ex. Model \$50 and \$60; Power's \$75. Will buy films, machines. H. Davis, Watertown, Wis.

**CLASSIFIED
ADVERTISING****For Sale.**

TEMPLE M. P. THEATER for sale—excellent location, good business. Population of 20,000 to draw from—no competition—good reason for selling. Address J. O. Goodwin, 305 N. Linn st., Bay City, Mich.

FOR SALE—All steel folding opera chairs, beautifully finished, from 90c per seat. New York Steel & Production Co., Newark, N. J.

FOR SALE—Several thousand maple folding chairs taken in trade for our steel chairs. Price from 35c each and up. Also park settees, benches, tables, etc. New York Steel & Production Co., Newark New Jersey.

NOVELTY ANNOUNCEMENT slides, are the best announcement slides on the market. Satisfaction guaranteed or money refunded. Price 35c each. Write for free list. Novelty Slide Co., 221 East 53d st., New York City. Chicago representative, F. G. Schindler, 3933 Dearborn st.

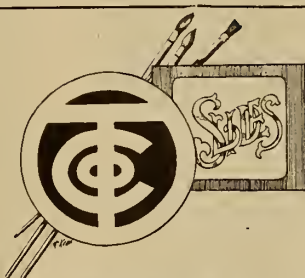
LICENSED operator at liberty—sober and reliable. Will go anywhere. Address Adolph Kuthman, 4717 Ashland av, Chicago, Ill.

**AMUSEMENT MANAGERS SEND
FOR THIS DESIGN BOOK!****A "KANNEBERG" FRONT**

Every amusement manager who is interested in remodeling or rebuilding, should have a copy of our book of designs, illustrating artistic decorative effects for amusement places. We have catered to this class of business for many years, and employ an expert designer to ORIGINATE exclusive features, some catchy, snappy ones that will make your place the talk of the town. If you want a money making and money-drawing proposition, send us accurate measurements of your front, interior or proscenium arch, and you'll receive ORIGINAL suggestions that will more than please you. Remodeling time is coming, let us hear from you at once. We have medium or high priced designs, just as you feel inclined financially.

The Kanneberg Roofing & Ceiling Co., Canton, O.

(Mention the Nickelodeon)



A Money-Making Idea

**Advertising
Slides**

Are paying the fixed expenses of a great many Theatres. We make the slides that will enable you to do this. ❀❀❀

Send for catalogue of announcement slides

**OHIO
TRANSPARENCY CO.**
Superior Building
CLEVELAND, O.

A Business Record for Picture Exhibitors

Name of Theatre.....			Proprietor.....			
Machine Operator.....			Manager.....			
	Mo.	Day	TITLE OF FILM	VAUDEVILLE ACTS	TITLE OF ILLUSTRATED SONGS	RECEIPTS
Sunday						
Monday						
Tuesday						
Wednesday						
Thursday						
Friday						
Saturday						

EXPENSES FOR WEEK.		REMARKS	
Rent.		Receipts for Week—from Admissions. Receipts for Week—Other Sources. Total Receipts for Week. Total Expenses for Week. Net Profit for Week.	
Film Rent.			
Plano Rent.			
Singer.			
Plano Player.			
Operator.			
Ticket Seller.			
Electricity.			
Expenses.			
Advertising.			

The above facsimile reduction shows a page from Pyle's Business Record for moving picture and vaudeville theatres. The book contains 104 large pages of ledger paper, sufficient for two years' business. Each page is 9x12 inches, bound substantially and handsomely in blue cloth. We will send it prepaid to NICKELODEON subscribers upon receipt of \$1.50.

Address all orders to

ELECTRICITY MAGAZINE CORPORATION
Monadnock Building CHICAGO, ILL.

SIGNS

For every feature film I have an advertising sign constantly on hand, ready for immediate shipment to any part of the United States. Artistic signs of any kind made to your order. Write for catalogue and prices.

JERE H. EARLY, 393 So. Clark St., Chicago, Ill.

WATERPROOF FILMS

Waterproofing Prevents "Rain"

In passing through projecting machines, film becomes scratched, either on the celluloid or on the emulsion side. These scratches fill up with dirt and grease producing the long black marks that are called "rain." In waterproofing film, we cover the emulsion side with a thin waterproof coating, thus making the film waterproof. The film can then be washed with soap and water, thus removing all foreign matter. Where there is no dirt, there can be no rain.

Best Time to Waterproof

We advocate that waterproofing be done when films are new. It keeps the film in excellent condition and you can use it among your better customers for a much longer time. Of course we waterproof films after they are old, making them almost as good as new, but we get some films in such bad shape that we always reserve the right to refuse to treat them.

Time Required to Waterproof

We can waterproof new reels in from one to twenty-four hours. Old reels which we must first thoroughly clean, take from one to three days. If you wish your reels waterproofed before you use them, we have made arrangements with several manufacturers so that they will send them to us on your order. We guarantee return in ample time for release day.

To Test Waterproofing

Send us a fairly old reel, say about five hundred feet. We will do our best on this. When you get it back attach it to another five hundred feet that hasn't been treated by our process, thus making a full reel. Send this reel out over your hardest route, and when the reel comes back, wash the waterproof end and compare the two pieces. We know in advance what your decision will be. We have advocated this test before. In fact when our business was started, we convinced our first steady customers on the results of this very test.

Advantages of Waterproofing

Waterproofed Film is as hard on the emulsion side as on the celluloid side. They scratch less because of this and they run smoother through the projecting machine. They will last longer and keep in better condition and project a clearer picture, and because of all these conditions they will rent for more money.

LET US CONVINCE YOU!



National Waterproof Film Co.

2115-2117 WEST ADAMS STREET,

CHICAGO, ILL.

Superior to All

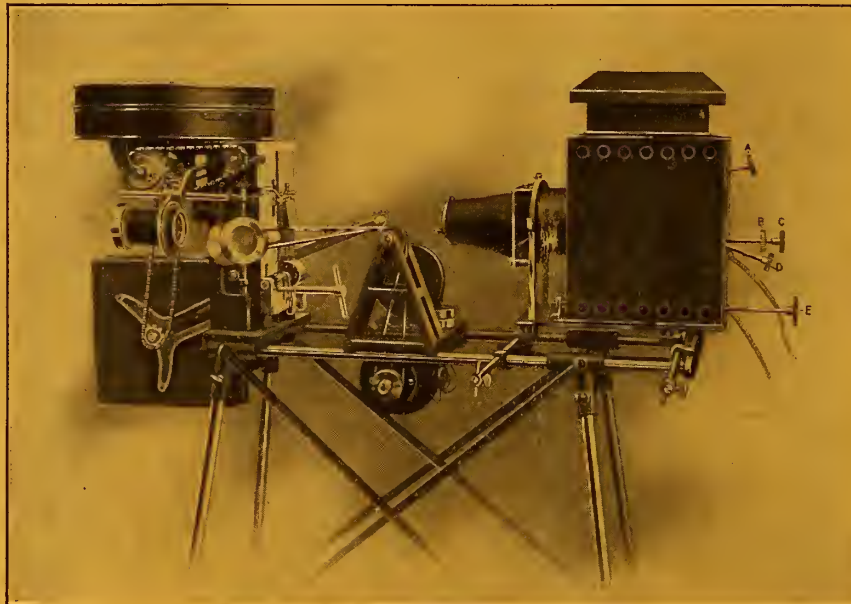
Equalled by None

Standard Automatic Moving Picture Machine

and Self-Winding Film Device

**Absolutely
Flickerless
and
Fireproof**

**Hand or
Motor
Driven**



**Gives All
the
Desired
Results**

**Requires
no
Rewinding
of the
Film**

Approved by the New York Board of Fire Underwriters and Bureau of
Water Supply, Gas and Electricity.

The Standard Machine Briefly Summarized

Automatic Fire Shutters—Purely Mechanical and not operated by springs or friction.

Framing Device—Simple and positive. Adjustment will remain without slipping.

Shutter—Will not cause trouble. Can be operated without one, producing equally good results.

The Pin Wheel and Star Wheel—Constructed to prevent breakage. New pin can be inserted without taking machine apart.

Take-up Device—A new and original invention which eliminates the tedious and hazardous rewinding necessitated by other machines.

Intermittent Movement—One to eight as compared to other machines of one to four. Decreases the flicker fifty per cent.

Lamp House—Extra large. Permits the removal of condensers while machine is in operation.

Dissolving Shutter—No springs or spindles. Absolutely positive in its operation.

Lenses and Condensers—Bausch & Lomb Optical Co.

Rheostat—Same result obtained with either direct or alternating current.

Reels—Constructed entirely of steel.

Ask for Full Particulars.

MANUFACTURED BY

American Moving Picture Machine Co.

Incorporated under the Laws of the State of New York

98 to 102 Beekman Street, - New York, N. Y.

SELLING AGENT

Joseph Hopp, President of the Standard Film Co., 79 Dearborn St., Chicago, Ill.

Pup Philosophy



I have been deserted by my parents, who left me to support myself.

I am going to make a living by selling my talents to Mr. F. C. Aiken of the

THEATRE FILM SERVICE CO.

As a reward for my services I am to get all the dog biscuit I want, plenty of flea soap and a fine brass

studded collar. Each month I shall have something to say about my employer. I can do this honestly, because I have found the company worthy in every way. Investigation has thoroughly proven that this company has bought every reel released by the licensed manufacturers since last February. It has also developed that the concern's attention to detail and its reputation for square dealing is above reproach. I shall want you to keep your eye on me and the things that I will have to say from month to month.

I hope I can interest you. I will sign myself

PUP SOCRATES

His Mark

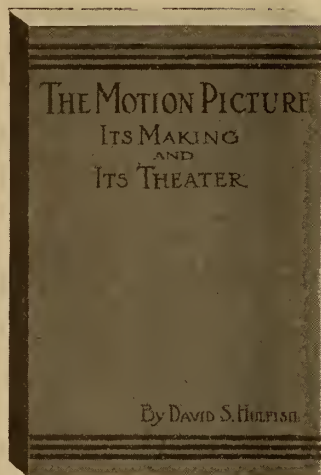


THEATRE FILM SERVICE CO.

85 Dearborn Street

Chicago, Illinois

We Back This Book



Size 5 1/4 x 7 1/2 inches

With the broad guarantee that it is the best value for picture theater owners and projecting machine operators that has ever been offered at any price. To NICKELODEON Subscribers its price is

50c

In Paper Covers and

\$1.00

In Cloth Covers

The book contains 150 pages—no advertisements. We give it away with a year's subscription to the NICKELODEON.

Send us \$2.00 and ask for the Book.
We'll start it to you by next mail.

Electricity Magazine Corporation
Monadnock Building
CHICAGO, ILL.

SUCCESSFUL FILM CLEANING

Our work is *bona fide renovating* directed by a thoroughly experienced film photographer. Guaranteed to be the best you ever saw. Send us a subject and we will show you *what real cleaning is*. We also make *titles* and Announcement Slides. Best reference, if desired. Our *prices* will be satisfactory.

THE ALLEN FILM RENEWING COMPANY,
6805 Sangamon St., CHICAGO, ILL.

Film Service

We are constantly receiving letters from our friends in the trade complimenting us on our Perfect Film Service

These letters, coming from the foremost exhibitors, point clearly to the fact that our Film Service holds as usual the Premier place in the Moving Picture Industry and it is most gratifying to us to learn in this way that our efforts in furnishing none but the Highest Quality of Films have been successful.

We would suggest to exhibitors who have not tried our service to communicate with us at once and arrangements will be made to have a representative call.

Pittsburg Calcium Light & Film Company

PITTSBURG, PA. ROCHESTER, N. Y.
WILKESBARRE, PA. CINCINNATI, O.
DES MOINES, IA. OMAHA, NEB.



"HEYWOOD-WAKEFIELD" OPERA CHAIRS

We show
a number of patterns especially
designed and constructed for
use in Picture Theaters

We Manufacture CHAIRS For All Purposes

You Get the Benefit of EIGHTY Years Experience When Buying From Us

Heywood Brothers and Wakefield Company

Salesrooms **CHICAGO**
1415-1419 Michigan Ave.

Offices
1502 Harvard St.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theatres in the U.S. and Canada are furnished with them. They are used in 318 of the 405 moving picture theatres in Chicago. To meet the growing demand for

LOW PRICED OPERA CHAIRS

we have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS QUALITY

Write for our large catalogue, illustrated in colors, which will guide and assist you, when contemplating the purchase of Opera Chairs



THE A. J. Andrews Co.
CHICAGO
NEW YORK ST. LOUIS
ESTABLISHED 1865
SAN FRANCISCO TACOMA



Between You and Me

¶ Film manufacturers who would build for permanency in the picture theater industry should not be content with the present temporary arrangement which insures immediate sales for their output, whether it is good or bad. Competition in film making is inevitable. A reputation founded independently upon superior product is a lasting asset.

¶ Mere announcement of title, length, lecture and release date does not create enduring impressions, whether the manufacturer is licensed or not.

¶ The presumption that a business can thrive without advertising is dead wrong. This has been proven time and time again. Abroad, every film maker uses his trade journal.

¶ *The Nickelodeon* offers splendid opportunity to present the arguments of film manufacturers to thousands of exhibitors. This magazine is the best exponent of motography in America. To encourage all that is good in any industry, the trade journal of merit, providing, of course, that it offers a business proposition, should reasonably expect the patronage of that industry—at least the support of those who are ultimately to receive the largest benefits.

¶ Film exhibiting is a "show business," and rightly conducted it is a pleasant and profitable occupation. *The Nickelodeon* promotes economies and improvements that are helpful to picture theater exhibitors throughout the world. That it is satisfying the wants of exhibitors is amply proven by a subscription patronage second to none. The film manufacturer who would convince himself that advertising is essential to his business, will do well to ask some questions.

LAURENCE F. COOK

Advertising Manager, THE NICKELODEON

Chicago, Illinois

It Isn't a Question of Whether or Not You Can Afford

'EXCELLO' Flaming Arc Lamps

It's whether you can afford to do **without** them. If we could take you around New York City, and show you how nearly every prosperous Moving Picture Theatre is using "EXCELLOS," we know you would be convinced that **you** need them in **your** business.

We won't try to argue the matter of **why** the "EXCELLO" is a better advertisement than any other display you can make, or **why** it draws the crowds. The plain fact is that everyone who has used it **knows** that it does.

If you replace 73 8-cp. incandescent by 4-cps., you will **save** enough current to run two "EXCELLOS" and get ten times more light. Ask us about it.

The Excello Arc Lamp Company

NEW YORK
30-32 East 20th Street

CHICAGO
118 W. Jackson Boulevard

A SERVICE THAT SATISFIES
Prompt and Reliable

CATERING ONLY TO FIRST CLASS MOVING PICTURE THEATRES

Supply Moving Picture Machines and Sundries, all makes.

We receive 25 New Reels Every Week. Also a Song Slide Service Unexcelled.

WESTERN FILM EXCHANGE

(Licensees Motion Picture Patents Co.)

Milwaukee, Wis.
307-309 Enterprise Bldg.

St. Louis, Mo.
Century Bldg.

Jeplin, Mo.
201 Miners Bank Bldg.

Write to Nearest Office

INDEPENDENCE

EVERYTHING
FIRST-CLASS



JUSTICE TO ALL



TRIBUTE TO NONE



NO RAIN
NO JUNK

70 La Salle Street
CHICAGO

State Life Building
INDIANAPOLIS

Will Give You Better Service for the Same Money or as Good for Less. Write Today to Either Office, with full Particulars, and Ask for List of Five Hundred Reels of Fine Independent and Association Film.



I SAVE

50% to 90%
on your electric current
bill for moving picture and
incandescent lighting with
my

HALLBERG

Automatic Electric Economizer
and Special Incandescent Lamps.

My stock of Moving Picture Specialties is the most complete and every article is selected, and is the best money can buy, including ELECTRA Pink Label Carbons, "HALLBERG" Spot Lights, 4000 candlepower Flaming Arc Lamps, buzz and exhaust fans and the very best moving picture machines.

GET ACQUAINTED NOW

A POST CARD WILL DO IT.

Don't forget to ask for Free Booklet B.

I have saved upwards of \$200,000 on current bills since I introduced my Electric Economizers. Have you benefited?

J. H. HALLBERG,

No. 34 Greenwich Ave., NEW YORK

INTENSE LIGHT

Flaming Arc Lamp

The sun alone can rival
the intensity of the

WARNER FLAMING ARC

One or two of these lamps in front of, or in, your place of business, by their wonderfully mellow and intense light, attract and hold attention as no other illuminant can.

Carbons of the Warner lamp are vertical as in the ordinary arc, allowing of a compact and neat design.

Lamps are fire proof and practically indestructible, and are made to operate on alternating or direct current.

No high-priced foreign carbons; only one carbon $\frac{5}{8} \times 12$ needed to retrim; practically no expense for repairs.

Be a Leader in your locality by using the Flaming Arc. Its light is an advertising magnet for you to use in your business.

WARNER ARC LAMP CO.

MUNCIE, IND.



NIGHT

THE SIGN

That Is Bound To Attract All Eyes

The object of all Advertising Signs is to attract the eye. The moving lights on the **THE ROTO** do this, as is shown by the upper cut which shows

THE ROTO IN OPERATION

Costs Less than 4c. per hour to run

WE CAN PROVE IT.

WRITE AND ASK US TO TELL YOU MORE ABOUT IT

OLIVER ROTO CO.

191 Fifth Avenue

CHICAGO, ILL.



DAY

Film Dictionary

RAINY.....Films having scratches filled with dust and dirt.

CLEAN.....Films which have been washed whenever soiled.

VALUABLE.....Films which are clean and free from rain.

WASHABLE.....Films which have been waterproofed so that they may be easily washed when dirty.

METHOD.....Films waterproofed, reeled through a wet rag held in the hand over or in a basin of soapy water.

RESULT.....Films as clean as first runs and which keep soft longer, run smoother, make clearer pictures and are worth most money.

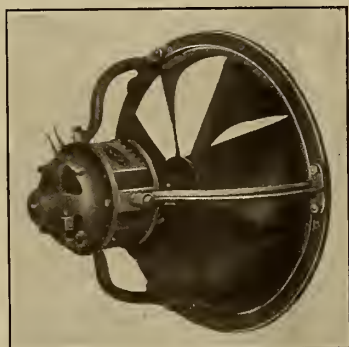
BENEFACTOR...**NATIONAL WATERPROOF FILM COMPANY** who make new or old films washable by their patented waterproof process at 4200-4202 West Adams St., Chicago, U. S. A.



National Waterproof Film Co.

Old number 2115-2117 West Adams Street

CHICAGO, ILL.



Watson Motor Driven Fans

MOVE THE MOST 'AIR'
FOR THE LEAST MONEY

We manufacture

Motor Driven Ventilating Fans

for both

Direct and Alternating Current

SIZE	SPEED	CAPACITY
18 inch	800	3400 cu. ft. per min.
24 "	700	6000 " " "
30 "	550	9000 " " "
36 "	450	12000 " " "

WRITE FOR PRICE AND BULLETIN.

THE MECHANICAL APPLIANCE CO.

[MILWAUKEE, WIS.]

Join Us and be Independent

"Don't pay tribute to any trust."
We can give you better results than
any other Film Exchange.

WHY?

**National Theatre Managers'
Association Own Reliable
Film Service**

THAT'S ALL

Be a member. Be independent and we will show you how to save money on everything pertaining to the Show Business, by getting an exclusive Independent Film Service from us

Which Means the Best Service

and a variety of the best films on earth, or any place else

FREE FREE

Furthermore we supply each and every member with an exclusive and only **UP-TO-DATE** Advertising System. a Universal Lobby Clock, which registers the time in twenty-four different parts of the world and the correct standard time in which the clock is located, and a free advertising medium saves you a lot of money, time, worry and work.

An advertising system that brings you new trade and keeps the town interested. An advertising system that educates, makes people **STOP, LOOK, THINK and TALK**. It is bound to make your theatre the talk of the town. For full particulars drop us a line.

"DO IT NOW"

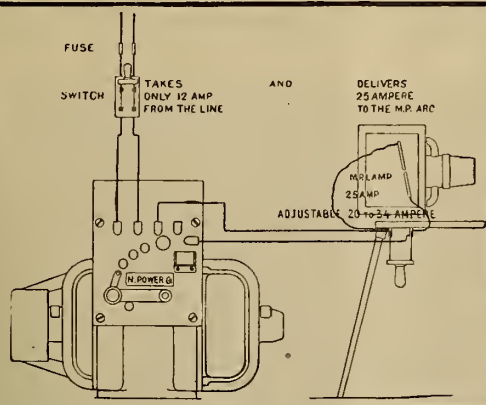
N. T. M. ASS'N.

Fifth Floor, Loan and Trust Bldg.

MILWAUKEE, WIS.

We also need a few more 1st, 2d and 3rd run customers.





SPEAKING of CURRENT SAVING DEVICES Do You Know "BILL SPLITTER?"

He is the modern slave. You can buy him for a remarkably low price. All it costs to keep him is a few drops of oil once a month and he requires only 24 in. x 15 in. house room. **Just Consider This**—he will earn for you not less than 15 cents per hour, sometimes as much as one dollar, hour after hour, week after week and year after year. We will insure his life for one year. He is good for many, many years of active service. He is quiet and retiring—can be kept in an out-of-the-way corner. He will work fourteen hours a day and won't get hot about it either. Are you using direct current? Then throw away your hot, troublesome rheostats and put in a "**Bill Splitter**." He will save on D. C. 110 volts 40 to 50 per cent, 220 volts 65 to 75 per cent, and on 550 volts 80 to 90 per cent of the current used in your M. P. Machine or spot light, and will give you a bright, steady light. Adjustable from 20 to 34 amperes. **We Guarantee Results.** Write

for a letter of introduction to "Bill Splitter." Price of "Bill Splitter" complete, **\$150.00** for 110 volts. Special prices on higher voltages.

POWER'S ADJUSTABLE INDUCTOR --- for Alternating Current

Will save on 110 volts 60 to 70 per cent, and on 220 volts 75 to 85 per cent of the current used in your M. P. lamp. The absence of heat and greatest possible saving are not the only good points. Its greatest superiority lies in the arc regulation which, with the switch giving instantly three degrees of light (40, 50 or 60 amperes), makes it possible to always maintain a bright, steady light and bright out every detail of your pictures, regardless of the length of throw or density of film. Guaranteed for two years. Price of POWER'S ADJUSTABLE INDUCTOR **\$75.00**.

POWER'S "LITTLE GIANT" Current Saver for alternating current is the best value your money can buy with the single exception of Power's Inductor. Price **\$50.00**. Write for more information about it.

NICHOLAS POWER COMPANY, NEW YORK 115-117 Nassau Street

Makers of Power's Cameragraph. For ten years the leading motion picture machine



ASK ANY FIVE FILM EXHIBITORS

Within a radius of fifty miles of Detroit for an opinion of us. It will surprise you to find that three or more of them have already put us to the test and will sustain our established reputation as distributors of a

SUPERIOR FILM SERVICE

What we have done for others we will do for you. We are the largest buyers of licensed film in Michigan. Our business has been built up on

Quality, Price and Service

That is reliable at all times. We practice the holdfast method by furnishing customers with goodness of the goods in the goods.

The National Film Company
69-71 Griswold St. DETROIT, MICH.

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 17½ cents per line. Minimum charge, \$1.00. No limit to number of lines.

Books.

WE want you to send us a two dollar bill for a year's subscription to THE NICKELODEON. If you will do this right now, we will send you, in addition to the twelve magazines, a free copy of "The Motion Picture—Its Making and Its Theater." The book contains all that it is necessary to know concerning the making, renting and exhibiting of moving pictures. (See full page advertisement in this issue of THE NICKELODEON. Electricity Magazine Corporation, Monadnock Bldg., Chicago, Ill.

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CLASSIFIED ADVERTISING

For Sale.

FOR SALE—3-h.p gas engine and 25-amp. generator, made especially for moving pictures. The outfit is new and produces the best possible light to be had. Built to order, so as to produce the most light possible, with the least weight. Fine portable outfit. Dana & Moore, Sturgeon Bay, Wis.

THE only advertising slides worthy of the name are made by the Brayton Manufacturing Co., Chicago, Ill. They are originators of money-making schemes for theaters. The latest Baby Voting Contest. Young Lady Popularity Contest. Write them for full and complete information. It's free.

WOODWORTH & CO., now 284 Wells St., Chicago, will be 907 Wells St., Chicago, after September 1st, without change of location. Four 5-minute acts of Mechanical Vaudeville for Two Dollars a day. Write for particulars.

DISSOLVER WANTED—Will buy double dissolver with or without lenses; 85-foot throw rheostats and everything complete. Also some second-hand opera or folding chairs. C. L. Henry, Ft. Scott, Kansas.

AMUSEMENT MANAGERS SEND FOR THIS DESIGN BOOK!



A "KANNEBERG" FRONT

Every amusement manager who is interested in remodeling or rebuilding, should have a copy of our book of designs, illustrating artistic decorative effects for amusement places. We have catered to this class of business for many years, and employ an expert designer to ORIGINATE exclusive features, some catchy, snappy ones that will make your place the talk of the town. If you want a money making and money-drawing proposition, send us accurate measurements of your front, interior or proscenium arch, and you'll receive ORIGINAL suggestions that will more than please you. Remodeling time is coming, let us hear from you at once. We have medium or high priced designs, just as you feel inclined financially.

The Kanneberg Roofing & Ceiling Co., Canton, O.

(Mention the Nickelodeon)



A Money-Making Idea

Advertising Slides

Are paying the fixed expenses of a great many Theatres. We make the slides that will enable you to do this. ❀❀❀

Send for catalogue of announcement slides

OHIO
TRANSPARENCY CO.
Superior Building
CLEVELAND, O.

A Business Record for Picture Exhibitors

Name of Theatre.....		Proprietor.....				
Machine Operator.....		Manager.....				
W.	Mo.	Day	TITLE OF FILM.	VAUDEVILLE ACTS.	TITLE OF ILLUSTRATED SONGS.	RECEIPTS
		Sunday				
		Monday				
		Tuesday				
		Wedn'day				
		Thursday				
		Friday				
		Saturday				

EXPENSES FOR WEEK.		REMARKS	
Rent.			
Film Rent.			
Plano Rent.			
Singer.			
Plano Player.			
Operator.			
Ticket Seller.			
Ticket Taker.			
Electricity.			
Express.			
Advertising.			
Patrol.			
Other.			
Total.			

Receipts for Week—from Admissions.	
Receipts for Week—Other Sources.	
Total Receipts for Week.	
Total Expenses for Week.	
Net Profit for Week.	

The above facsimile reduction shows a page from Pyle's Business Record for moving picture and vaudeville theatres. The book contains 104 large pages of ledger paper, sufficient for two years' business. Each page is 9x12 inches, bound substantially and handsomely in blue cloth. We will send it prepaid to NICKELODEON subscribers upon receipt of \$1.50.

Address all orders to

ELECTRICITY MAGAZINE CORPORATION
Monadnock Building
CHICAGO, ILL.



THE AUTOMATIC THEATRE CHAIR

It is a space-saver, life-saver and money-saver. Shipped built up. It is the only SANITARY THEATRE CHAIR. It folds automatically and is revolving, making the theatre all AISLES. It is a friend to the public.

Beware of Milner infringement
Write today for circular B

The Hardesty Mfg. Co.
CANAL DOVER, OHIO

The Kinematograph Weekly

The Original and World-Wide Journal Devoted to Living Pictures. Subscription \$2.00, Post Free each week for 12 months.

HERON & COMPANY, Proprietors
9-11 Tottenham Street, Tottenham Court Road, LONDON, W., ENG.

LATEST AND BEST LICENSED
FILM FOR RENT



JOSEPH HOPP
President and Manager

ALL MAKES OF MOVING
PICTURE MACHINES

ONE of the significant signs of the times is the fact that business is drifting to the best houses and the best salesmen. The records all indicate that the catch-as-catch-can house and the go-as-you-please salesmen are losing out everywhere.

The Exhibitors who have our Standard Service are all agreed that they drifted to one of the best Film houses.

ALL licensed film exchanges secure their supply of films from the same source. Film service then becomes a matter of each Exhibitor's individual needs. It is our constant aim to study these needs. Our constantly increasing business shows how well we have solved the problem of so facilitating the exchange of films as to meet the individual needs of each and every Exhibitor who becomes our customer.

"WE MAKE NO PROMISES THAT CAN'T BE KEPT"

WE KEEP EVERY PROMISE WE MAKE

EVERY EMPLOYEE OF OURS IS INSTRUCTED TO CARRY OUT THIS MOTTO OF OURS

WE SELL All Makes of MACHINES and SUPPLIES
All Orders Filled on Same Day They Are Received



**Standard Film
Exchange**

79 Dearborn St.,

CHICAGO

Superior to All

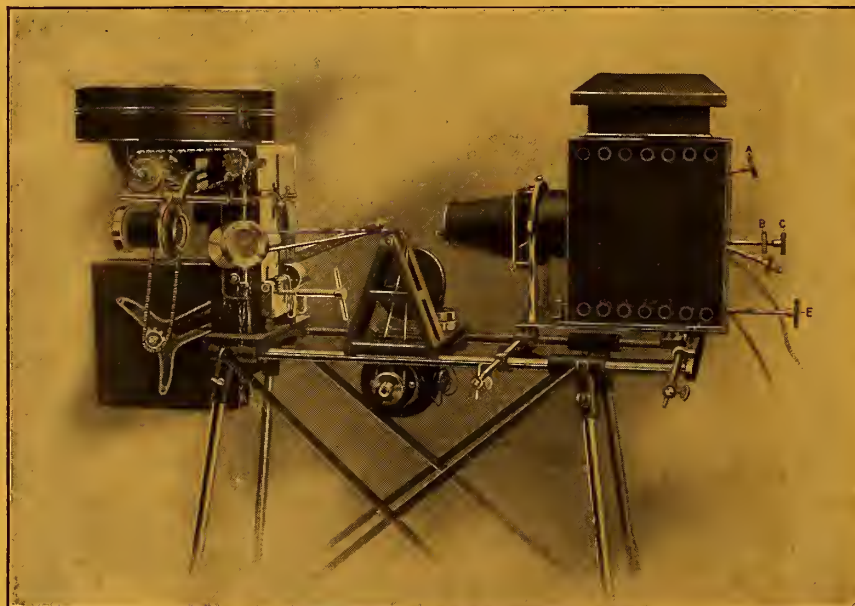
Equalled by None

Standard Automatic Moving Picture Machine

and Self-Winding Film Device

**Absolutely
Flickerless
and
Fireproof**

**Hand or
Motor
Driven**



**Gives All
the
Desired
Results**

**Requires
no
Rewinding
of the
Film**

Approved by the New York Board of Fire Underwriters and Bureau of Water Supply, Gas and Electricity.

The Standard Machine Briefly Summarized

Automatic Fire Shutters—Purely Mechanical and not operated by springs or friction.

Framing Device—Simple and positive. Adjustment will remain without slipping.

Shutter—Will not cause trouble. Can be operated without one, producing equally good results.

The Pin Wheel and Star Wheel—Constructed to prevent breakage. New pin can be inserted without taking machine apart.

Take-up Device—A new and original invention which eliminates the tedious and hazardous rewinding necessitated by other machines.

Intermittent Movement—One to eight as compared to other machines of one to four. Decreases the flicker fifty per cent.

Lamp House—Extra large. Permits the removal of condensers while machine is in operation.

Dissolving Shutter—No springs or spindles. Absolutely positive in its operation.

Lenses and Condensers—Bausch & Lomb Optical Co.

Rheostat—Same result obtained with either direct or alternating current.

Reels—Constructed entirely of steel.

Ask for Full Particulars.

MANUFACTURED BY

American Moving Picture Machine Co.


Incorporated under the Laws of the State of New York

98 to 102 Beekman Street, - New York, N. Y.

SELLING AGENT

Joseph Hopp, President of the Standard Film Co., 79 Dearborn St., Chicago, Ill.

<p>BRAYTON MFG. CO. CHICAGO.</p> <p>Just to remind YOU There are others behind YOU.</p> <p>STEREOPTICONS AND SLIDES.</p>	<p>ORIGINAL AND BEST Owl Brand Slides</p> <p>NOTHING</p>  <p>BETTER</p> <p>Brayton Manufacturing Company</p> <p>Kedzie Bldg., Chicago</p>	<p>BRAYTON MFG. CO. CHICAGO.</p> <p>THOSE <i>Who have not Seen the Entire Performance May remain For the next Show.</i></p> <p>STEREOPTICONS AND SLIDES</p>
No. 147. THIS SLIDE HAS THEM ALL GOING		No. 4. BOTH PREPAID, \$1.00. SINGLE, 50c.



PUP PHILOSOPHY


I have noticed that while the hammer is usually considered as the emblem of the knocker, in our office it is used to nail up boxes and things.

**MY HOUSE MAKES A SPECIALTY OF
STUDIED SERVICE**

IT STUDIES THE EXHIBITOR'S REQUIREMENTS, WHICH ARE QUITE PLENTY—Thank You.

¶ This means that it gives you the best service in the world, which keeps its hammer too busy to be used for knocking.

PUP SOCRATES
His Mark



Theatre Film Service Co.

85 Dearborn Street The House That Bought 110 Reels Last Month CHICAGO, ILL.

APPARATUS AND SUPPLIES NEW OR Second-hand

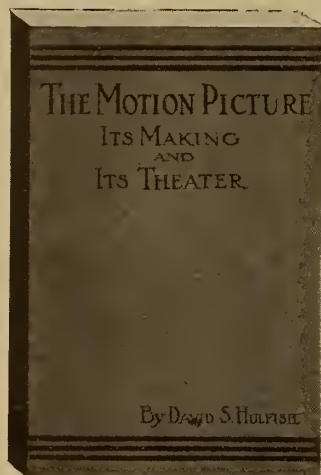
We are prepared to supply anything needed for Moving Picture Theatres at very attractive prices. When you are in need of Projecting Machines, Seats, Graphophones, Electrical Devices, Tickets, in fact anything for your Theater, you had better

ASK US FOR OUR PRICES

REELS OF FILM BOUGHT AND SOLD

79 DEARBORN ST. **THE GEO. M. HOKE SUPPLY CO.** CHICAGO, ILL.

We Back This Book



Size 5 1/4 x 7 1/2 inches

With the broad guarantee that it is the best value for picture theater owners and projecting machine operators that has ever been offered at any price. To NICKELODEON Subscribers its price is

50c
In Paper Covers and
\$1.00
In Cloth Covers

The book contains 150 pages—no advertisements. We give it away with a year's subscription to the NICKELODEON.

Send us \$2.00 and ask for the Book.
We'll start it to you by next mail.

Electricity Magazine Corporation
Monadnock Building
CHICAGO, ILL.

SUCCESSFUL FILM CLEANING

Our work is *bona fide renovating* directed by a thoroughly experienced film photographer. Guaranteed to be the best you ever saw. Send us a subject and we will show you *what real cleaning is*. We also make *titles* and Announcement Slides. Best reference, if desired. Our prices will be satisfactory.

THE ALLEN FILM RENEWING COMPANY,
6805 Sangamon St., CHICAGO, ILL.

Film Service

We are constantly receiving letters from our friends in the trade complimenting us on our Perfect Film Service

These letters, coming from the foremost exhibitors, point clearly to the fact that our Film Service holds as usual the Premier place in the Moving Picture Industry and it is most gratifying to us to learn in this way that our efforts in furnishing none but the Highest Quality of Films have been successful.

We would suggest to exhibitors who have not tried our service to communicate with us at once and arrangements will be made to have a representative call.

Pittsburg Calcium Light & Film Company

PITTSBURG, PA. ROCHESTER, N. Y.
WILKESBARRE, PA. CINCINNATI, O.
DES MOINES, IA. OMAHA, NEB.



"HEYWOOD-WAKEFIELD" OPERA CHAIRS

We show
a number of patterns especially
designed and constructed for
use in Picture Theaters

We Manufacture CHAIRS For All Purposes
You Get the Benefit of EIGHTY Years Experience When Buying From Us

Heywood Brothers and Wakefield Company

Salesrooms **CHICAGO**
1415-1419 Michigan Ave.

Offices
1302 Harvard St.

Andrews OPERA CHAIRS

Over 75 percent of the finest theatres in the U.S. and Canada are furnished with them. They are used in 318 of the 405 moving picture theatres in Chicago. To meet the growing demand for

LOW PRICED OPERA CHAIRS

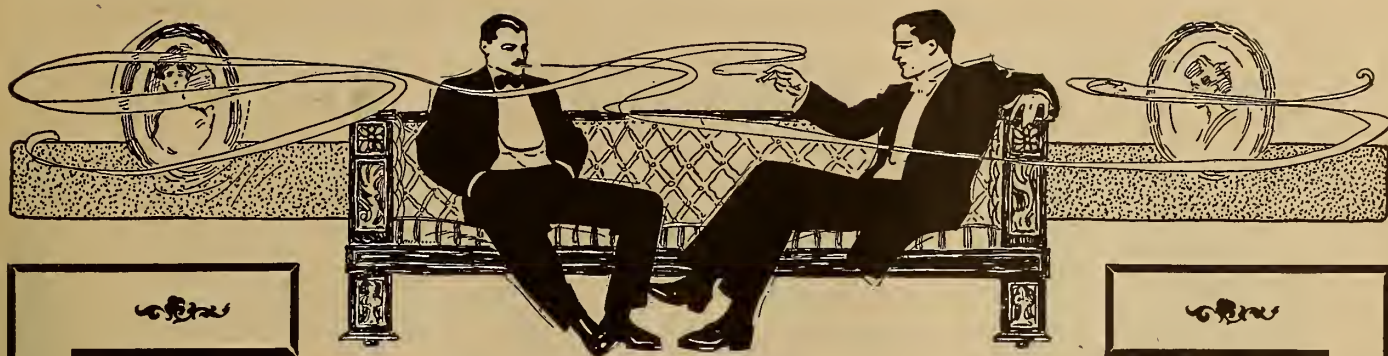
we have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS QUALITY

Write for our large catalogue, illustrated in colors, which will guide and assist you, when contemplating the purchase of Opera Chairs

THE A. Andrews & Co.
CHICAGO ESTABLISHED 1885
NEW YORK SAN FRANCISCO
ST LOUIS TACOMA





Between You and Me

¶ A certain manufacturer of flour is continually offering a picture of a sack of his product with these four words: "Eventually—why not now?" Last month, this particular concern paid one publisher for one page in one magazine, just one time, \$7,000 to say those four words. The advertisement makes no appeal for direct business. It is a look towards future sales. The cost of the single advertisement isn't so important as the appeal it makes.

¶ "Eventually" the proprietors of film exchanges will advertise in *The Nickelodeon*, not merely to spend some money to see their names in print; but to assist in renting films, to exploit their methods of doing business, to build for the future. "Why not now?"

¶ Ask any renter for an expression on "the good of the cause," and he will fairly bubble over with enthusiasm, but if you mention advertising he will duck like a canal boat huskie. "Oh, the salesman is the best way to get 'em, and I'm not so slow myself."

¶ Personality and salesmen help, but they never get very far away from the wicket. Your advertising helps the salesman. It doesn't require more of your personality than you can inject into the copy. The salesman can quit and take away the customers you have thought were yours. He can't take away a customer you have won by your advertising and hold by your clever treatment.

¶ Every film exchange has figured out the one best way to secure and serve a customer. Tell how you treat customers in your announcements—keep eternally at it—and you will know what is meant by advertising in *The Nickelodeon*—the leading trade journal of the moving picture industry in America.

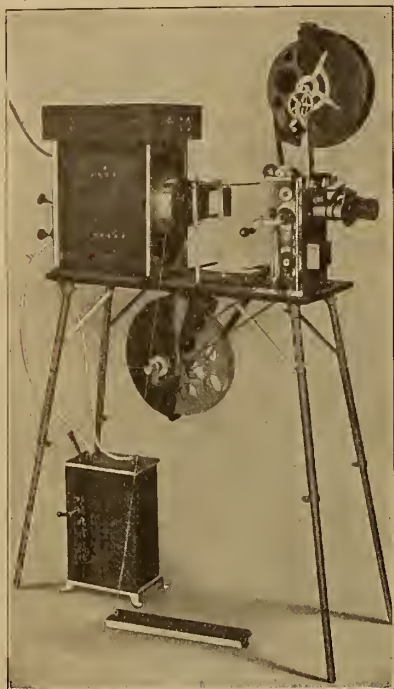
¶ Advertising will never dispense with salesmen. Quite the contrary, it will help you to put on some more of them. Include advertising as selling cost and you will understand what this is all about.

LAURENCE F. COOK

Advertising Manager, THE NICKELODEON

Chicago, Illinois

IMPROVED VIASCOPE SPECIAL



THE SUPERIOR FEATURES

of the new model VIASCOPE SPECIAL make it the most popular of moving picture machines.

☐ Built in a strong, workmanlike manner, it will stand the most constant grind.

SIMPLE IN CONSTRUCTION
EASY TO OPERATE
GIVES A STEADY PICTURE

FIREPROOF

The VIASCOPE SPECIAL will pass the inspection of any board of fire underwriters.

☐ It is safe to say there are more VIASCOPE SPECIALS in Chicago than all other makes of projecting machines together.

Write for Catalogue of New Model

VIASCOPE MANUFACTURING CO., 112 E. Randolph St., Chicago, Ill.

The NORTH POLE CRAZE

SHIPMENT OCTOBER 7th 1909

A film that portrays the latest incident of the times—the Cook and Peary dispute—just what the people want. This subject teems with fun from start to finish. It's a great attraction. :: :: :: ::

Together with it will be shipped one of our masterpiece dramatic productions, "A Child's Plea"—very strong and forcible, portraying life as it is in one of our cities. Don't forget date of shipment, October 7th. :: :: :: ::

EXHIBITORS, send us your orders direct if you fail to get these subjects through your exchange. They're big attractions and you ought to have them. Synopsis on request.

PHOENIX FILM CO.

Manufacturers of
American Independent Films

705 McCLURG BLDG. CHICAGO

FILM TITLES

We will make you the best film titles in the world for the same or less money you would have to pay for inferior ones elsewhere. They are the clear-cut, snappy, readable kind that does credit to the film subject.

We have every facility for quick, good and artistic work—the kind and quality that adds 100 per cent to your customer's show.

Quick action on mail orders. Write.

GREENBAUM COMPANY

TITLE MAKERS

330 East 35th Street CHICAGO, ILL.

MANAGERS WHO ARE LOOKING FOR A MONEY MAKER SHOULD WRITE TO ME AND BOOK THE CHEROKEE BLANCHE INDIAN SHOW

THREE BIG INDIAN ACTS AND 2000
FEET OF INDIAN AND WESTERN FILM
Pictures Changed Daily

BIG HIT EVERYWHERE
PERCENT OR GUARANTEE

FRED H. McMILLAN, CARE GLOBE
107 Madison St., CHICAGO, ILL.

It Isn't a Question of Whether or Not You Can Afford "EXCELLO" Flaming Arc Lamps

It's whether you can afford to do **without** them. If we could take you around New York City, and show you how nearly every prosperous Moving Picture Theatre is using "EXCELLOS," we know you would be convinced that you need them in **your** business.

We won't try to argue the matter of **why** the "EXCELLO" is a better advertisement than any other display you can make, or **why** it draws the crowds. The plain fact is that everyone who has used it **knows** that it does.

If you replace 73 8-cp. incandescent by 4-cps., you will **save** enough current to run two "EXCELLOS" and get ten times more light. Ask us about it.

The Excello Arc Lamp Company

NEW YORK
30-32 East 20th Street

CHICAGO
118 W. Jackson Boulevard

INTENSE LIGHT

Flaming Arc Lamp

The sun alone can rival
the intensity of the

WARNER FLAMING ARC

One or two of these lamps in front of, or in, your place of business, by their wonderfully mellow and intense light, **attract and hold attention** as no other illuminant can.

Carbons of the Warner lamp are **vertical** as in the ordinary arc, allowing of a compact and neat design.

Lamps are **fire proof** and practically indestructible, and are made to **operate on alternating or direct current**.

No high-priced foreign carbons; only one carbon $\frac{5}{8} \times 12$ needed to retrim; practically no expense for repairs.

Be a Leader in your locality by using the Flaming Arc. Its light is an advertising magnet for you to use in your business.

WARNER ARC LAMP CO.
MUNCIE, IND.

AN A-B REGENERATIVE FLAME ARC LAMP

In front of your Theatre will attract attention,
and you only have to trim **once a week**.

Carbons cost
one-third less
than any other
Flame Arc.

Burns singly
on 110 volts
D. C. or A. C.
current.

Send for
Bulletin and
Prices.



The Adams-Bagnall Electric Co.
CLEVELAND, OHIO

New York Office, 143 Liberty St. Chicago Office, 313 Dearborn St.

WATERPROOFED FILMS

Can be kept clean and free from rain by occasionally reeling through a wet rag held in the hand. They are as hard on the emulsion side as the celluloid. They scratch less, run better, rent for more, last longer and are superior in every way.



WE WATERPROOF

New Reels in from one to twenty-four hours. Old ones, which we must first thoroughly clean, in from one to six days



NATIONAL WATERPROOF FILM CO.

4200-4202 West Adams Street,

CHICAGO, ILL.



Watson Motor Driven Fans

MOVE THE MOST AIR
FOR THE LEAST MONEY

We manufacture

Motor Driven Ventilating Fans

for both

Direct and Alternating Current

SIZE	SPEED	CAPACITY
18 inch	800	3400 cu. ft. per min.
24 "	700	6000 " " "
30 "	550	9000 " " "
36 "	450	12000 " " "

WRITE FOR PRICE AND BULLETIN.

THE MECHANICAL APPLIANCE CO.
MILWAUKEE, WIS.



JOSEPH HOPP

President and Manager

THE BEST HOUSE

To do business
with is the house that
lives up to the
spirit of the times,
which is the spirit of

"A SQUARE DEAL"

Such a house is sure
to give
its customers the

BEST SERVICE

and to treat them with
the most consideration

THE STANDARD FILM EXCHANGE

Is just such a house and constantly
lives up to its motto, which is

NEVER GIVE A PROMISE YOU CAN'T KEEP.

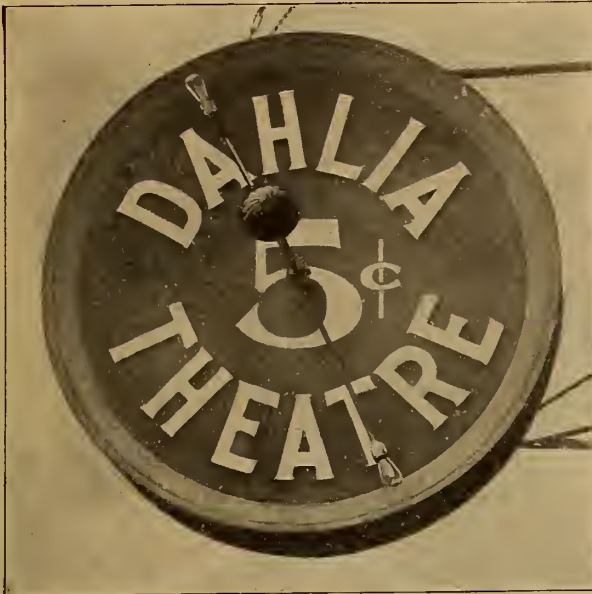
KEEP EVERY PROMISE YOU MAKE.

BETTER DO BUSINESS WITH US. WE SELL ALL MAKES OF MACHINES

**STANDARD FILM
EXCHANGE**

79 Dearborn Street,

CHICAGO, ILL.



DAY

THE SIGN WITH ACTION

FORCES THE ATTENTION OF EVERYBODY

The Revolving Lights are a Great Advertising Attraction and Leave a Lasting Impression

We have installed a great many OLIVER ROTO SIGNS for many picture theatres with great success.

GETS ALL THE LOOKS ALL THE TIME

THE COST IS FROM 1 TO 3 CENTS PER HOUR. THE ROTO WILL BRING MORE BUSINESS THAN OTHER SIGNS.



AT NIGHT

WRITE FOR ESTIMATES AND CATALOGUES

The Oliver Roto Company

191 Fifth Avenue, CHICAGO, ILL.

Anti-Trust Film Co.

We have one of the largest stocks of independent films in the country and our facilities for giving an extremely satisfactory service are of the best. Prices are very reasonable. ¶ Our stock of projection machines includes all kinds and we make quick shipments. ¶ Supplies of every kind ready for immediate delivery.

**Better Do Business
With Us
We Are Ready to Do
Business With You**

Anti-Trust Film Co.

77-79 S. Clark St., CHICAGO, ILL.

The North Pole

Was the goal of Dr. Cook's ambition.

The Best Film Service

possible is the NORTH POLE of our ambition, and we are constantly striving to reach that exalted position.

Because we are hustling you

Managers can get a
Better Film Service

than you have been getting.
Write for prices.

Eldred Film Service

79 Dearborn Street, Chicago, Ill.

A MOVING PICTURE MARVEL

Power's Cameragraph No. 6

Guaranteed for one year

Write for Catalogue X

NICHOLAS POWER COMPANY

115-117 NASSAU ST.

NEW YORK



A Money-Making Idea

Advertising Slides

Are paying the
fixed expenses
of a great
many Theatres.
We make the
slides that will
enable you to
do this. ❀❀❀

Send for catalogue of
announcement slides

**OHIO
TRANSPARENCY CO.**
Superior Building
CLEVELAND, O.

A Business Record for Picture Exhibitors

Name of Theatre Proprietor.....

Machine Operator Manager.

	Mo.	Day	TITLE OF FILM.	VAUDEVILLE ACTS.	TITLE OF ILLUSTRATED SONGS.	RECEIPTS
Sunday						
Monday						
Tuesday						
Wedn'day						
Thursday						
Friday						
Saturday						

[illegible]

¶ The above facsimile reduction shows a page from Pyle's Business Record for moving picture and vaudeville theatres. The book contains 104 large pages of ledger paper, sufficient for two years' business. Each page is 9x12 inches, bound substantially and handsomely in blue cloth. We will send it prepaid to NICKELODEON subscribers upon receipt of \$1.50.

Address all orders to

ELECTRICITY MAGAZINE CORPORATION
Monadnock Building CHICAGO, ILL.

Superior to All

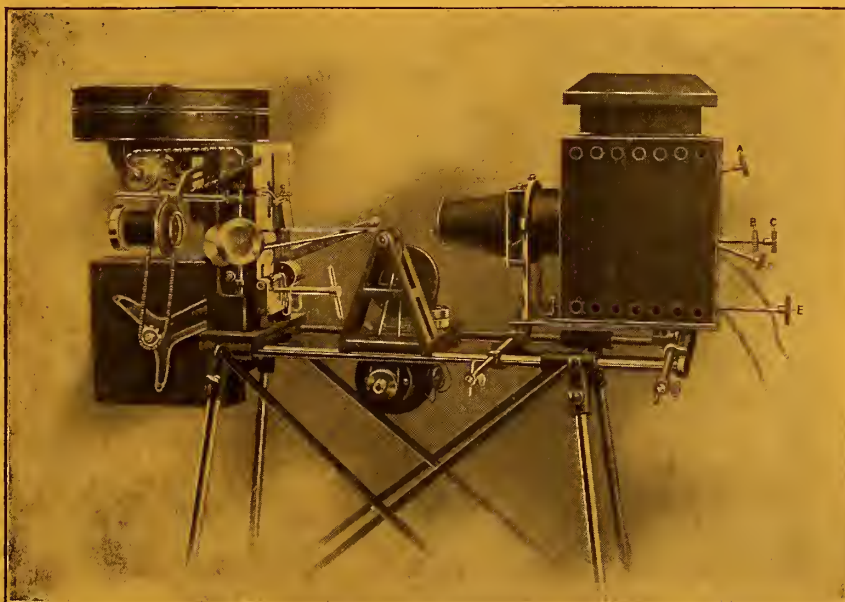
Equalled by None

Standard Automatic Moving Picture Machine

and Self-Winding Film Device

**Absolutely
Flickerless
and
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**Hand or
Motor
Driven**



**Gives All
the
Desired
Results**

**Requires
no
Rewinding
of the
Film**

Approved by the New York Board of Fire Underwriters and Bureau of
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The Standard Machine Briefly Summarized

Automatic Fire Shutters—Purely Mechanical and not operated by springs or friction.

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The Pin Wheel and Star Wheel—Constructed to prevent breakage. New pin can be inserted without taking machine apart.

Take-up Device—A new and original invention which eliminates the tedious and hazardous rewinding necessitated by other machines.

Intermittent Movement—One to eight as compared to other machines of one to four. Decreases the flicker fifty per cent.

Lamp House—Extra large. Permits the removal of condensers while machine is in operation.

Dissolving Shutter—No springs or spindles. Absolutely positive in its operation.

Lenses and Condensers—Bausch & Lomb Optical Co.

Rheostat—Same result obtained with either direct or alternating current.

Reels—Constructed entirely of steel.

Ask for Full Particulars.

MANUFACTURED BY

American Moving Picture Machine Co.

Incorporated under the Laws of the State of New York

98 to 102 Beekman Street, - New York, N. Y.

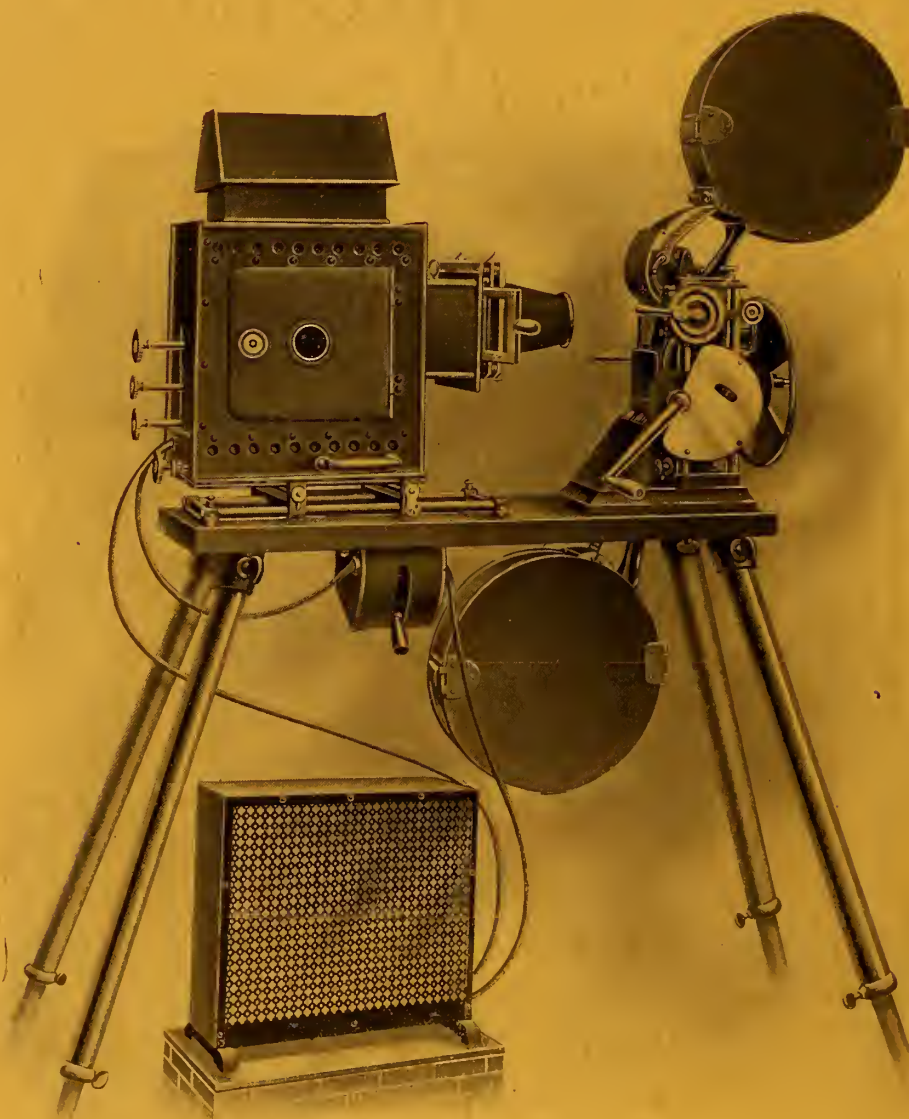
SELLING AGENT

Joseph Hopp, President of the Standard Film Co., 79 Dearborn St., Chicago, Ill.

PATHÉ PROFESSIONAL MODEL

THE ONLY PROJECTING MACHINE

THAT IS BUILT RIGHT
THAT NEEDS NO REPAIRS
THAT IS FLICKERLESS
THAT IS STEADY
YOU SHOULD USE



1910

MODEL

SEE IT IN OPERATION

YOU WILL TAKE NO OTHER

SEND FOR CATALOGUE

PATHÉ FRERES

NEW YORK
41 West 25th St.

CHICAGO
35 Randolph St.

NEW ORLEANS
813 Union St.

PACIFIC COAST AGENTS, Turner & Dahnken, 136 Eddy St., San Francisco, Cal.

Pup Philosophy



THERE are two doors to the Temple of Success. Doubtless you have heard about them. One is labeled "pull" and the other "push." The dope is, as it was spilled out to me a little while ago, you are to use either door. If you haven't got a pull for the one, you push through the other. Some folks call this "butting in."

My house isn't a temple, but it's an alright success, alright. It has only one door, but that swings two ways and it's marked on both sides, just alike. Film exhibitors have no trouble in finding it, because the sign reads:

STUDIED SERVICE

THE KIND THAT SATISFIES

It's a mighty handy arrangement for me, and I'm thinking that all exhibitors ought to remember the house and the door and the sign. Butt in --- get strong with the "push."

PUP SOCRATES

His Mark



Theatre Film Service Co.

85 Dearborn St.

The House That Bought 104 Reels Last Month

CHICAGO, ILL.



¶ Motion pictures are as old as Ancient Persia. This may astonish many people.

¶ Moving picture history is so obscure that we are going to give a series of illustrations on this subject.

¶ The Persians had a globe—a glass shade—around a light with a series of pictures of men or animals on it, each in a different position. By revolving the shade rapidly and looking through the hole provided for the purpose, the result was a crude imitation of the present-day animated pictures.

¶ This shade was so arranged that it could be removed and others put in its place.

¶ It isn't on record that there were exchanges in those days, but you may be sure that these wise old geezers would not have been satisfied with any, unless they had been able to find a service as good as can be given by our various offices.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Rochester, N. Y. Wilkesbarre, Pa.
Cincinnati, O. Des Moines, Ia. Omaha, Neb.

GREAT NEWS!

More High-Class American
Independent Films Can
Now Be Had

¶ Beginning Monday, November 1, and thereafter we will ship two reels of film per week — shipments Mondays and Thursdays.

¶ Keep your eye on Phoenix Films. Each new subject is better than the last, and the excellence of our films is apparent in every subject. Exhibitors should insist that their exchanges get both releases every week.

PHOENIX FILM COMPANY

Manufacturers of
AMERICAN INDEPENDENT FILMS

702 McClurg Bldg. - - CHICAGO, ILL.

PATENT THAT M. P. IDEA

The Motion Picture business is new. All improvements in methods or apparatus are patentable. Broad and valuable patents may be obtained on many ideas which at first may seem unimportant.

DAVID S. HULFISH

Solicitor of Patents
Specialist in Motion Pictures

I write, personally, the specifications and claims of all applications entrusted to me. I offer you an expert's personal work without making a fancy charge for it. Write to me.

DAVID S. HULFISH

1460 Monadnock Block : : Chicago, Illinois



WE ARE THE ORIGINATORS OF AUTOMATIC-FOLDING CHAIRS

12 YEARS experience in manufacturing enables us to offer you the perfect seat for store room, theatre and general seating. Patent rights substantiated by an infallible record of court decisions.

We make Chairs, All-Aisle or Self-Righting—Space saving, life saving, money saving. Write today for Circular C.

The Hardesty Mfg. Co. : Canal Dover, Ohio

SUCCESSFUL FILM CLEANING

Our work is *bona fide renovating* directed by a thoroughly experienced film photographer. Guaranteed to be the best you ever saw. Send us a subject and we will show you *what real cleaning is*.

We also make *titles* and Announcement Slides.

Best reference, if desired.

Our prices will be satisfactory.

THE ALLEN FILM RENEWING COMPANY,
6805 Sangamon St., CHICAGO, ILL.

<i>The Laemmle Film Service (196 E. Lake Street)</i>	CHICAGO
<i>The Laemmle Film Service (111 E. 14th Street)</i>	NEW YORK
<i>The Laemmle Film Service (Lumber Exchange Bldg.)</i>	MINNEAPOLIS
<i>The Laemmle Film Service (414½ Main Street)</i>	EVANSVILLE
<i>The Laemmle Film Service (Pantages Bldg.)</i>	PORTLAND, ORE.
<i>The Laemmle Film Service (1517 Farnam Street)</i>	OMAHA
<i>The Laemmle Film Service (151 Main Street)</i>	SALT LAKE CITY
<i>The Laemmle Film Service (Casino Theatre Bldg.)</i>	MONTREAL, CAN.

Any one of these hustling offices will supply you with the choicest and finest film hits from the fifty-seven INDEPENDENT manufacturers of America and Europe! And any one of them will go the very limit and see that you get a service that will fatten your receipts week after week. Not only that, but you'll get the kind of treatment that you're entitled to—no matter who you are. There's not a grouch on my staff. That's only one of the many reasons why I am the biggest and best film renter in the world. Don't be satisfied with the same old sing-song, flub-dub films you've been using. Get the new, live, virile stuff. I've got it!

CARL LAEMMLE, PRESIDENT



"HEYWOOD-WAKEFIELD" OPERA CHAIRS

We show
a number of patterns especially
designed and constructed for
use in Picture Theaters

We Manufacture CHAIRS For All Purposes

You Get the Benefit of EIGHTY Years Experience When Buying From Us

Heywood Brothers and Wakefield Company

Salesrooms
1415-1419 Michigan Ave.

CHICAGO

Offices
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Andrews OPERA CHAIRS

Over 75 per cent. of the finest theatres in the U.S. and Canada are furnished with them. They are used in 318 of the 405 moving picture theatres in Chicago. To meet the growing demand for

LOW PRICED OPERA CHAIRS

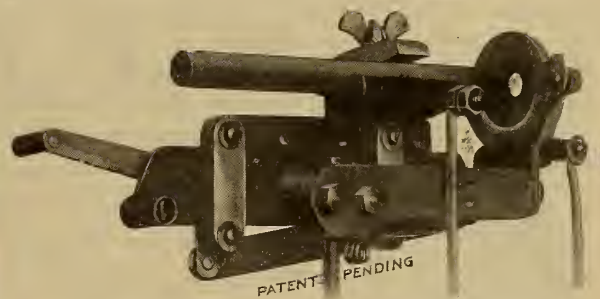
we have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS QUALITY

Write for our large catalogue, illustrated in colors, which will guide and assist you, when contemplating the purchase of Opera Chairs



THE **Andrews Co.**
CHICAGO ESTABLISHED 1865
NEW YORK SAN FRANCISCO
ST LOUIS TACOMA



FUNNEL ARC BURNER

Here are a few of the many advantages of this style of burner: Owing to the style of carbons used, the arc is always in the axis of the lens and the operator has a **Perfect Light**.

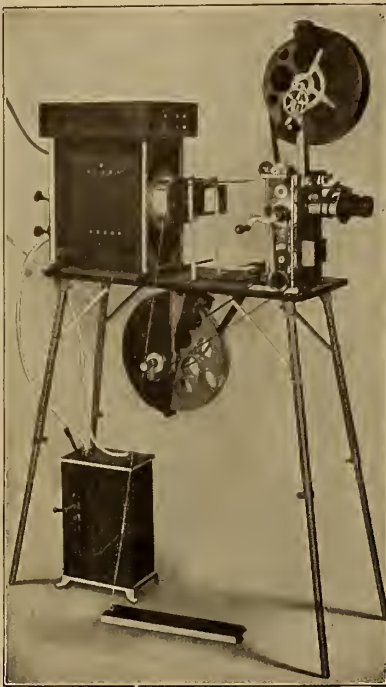
The lamp cannot short circuit, which is a great advantage. Carbons are installed in one or two seconds—almost instantaneously.

PRACTICAL AND PERFECT.

SOLD UNDER A GUARANTEE

The Denison Mfg. Co.
Warren, Ohio

IMPROVED VIASCOPE SPECIAL



THE SUPERIOR FEATURES

of the new model VIASCOPE SPECIAL make it the most popular of moving picture machines.

☐ Built in a strong, workmanlike manner, it will stand the most constant grind.

SIMPLE IN CONSTRUCTION
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Write for Catalogue of New Model

VIASCOPE MANUFACTURING CO., 112 E. Randolph St., Chicago, Ill.



HELP! HELP!

In the last eighteen months the STANDARD FILM EXCHANGE has been forced to move to larger quarters three times, and right now we have all the largest real estate offices in Chicago looking for more space for us.

This means that our business has grown so that again we must have more room just as soon as possible.

If this fact doesn't convince the exhibitors that the STANDARD is the best FILM EXCHANGE in the country no argument will ever reach them.

We sell all makes of machines and supplies. Shipments made same day received, from 79 Dearborn St., Chicago.

JOSEPH HOPP
PRESIDENT

FOUR NEW SONGS

To be Released in November

Just Because I Love
You, You
Never Can Grow Old

On the Banks of
Old Erie

Just at Twilight

I Wonder if You'll
Miss Me,
Sweet Marie

All New Ones. Beautifully Illustrated. Standing Orders Booked
OHIO TRANSPARENCY COMPANY
Superior Building Cleveland, Ohio

FILM TITLES

We will make you the best film titles in the world for the same or less money you would have to pay for inferior ones elsewhere. They are the clear-cut, snappy, readable kind that does credit to the film subject.

We have every facility for quick, good and artistic work—the kind and quality that adds 100 per cent to your customer's show.

Quick action on mail orders. Write.

GREENBAUM COMPANY

TITLE MAKERS

330 East 35th Street

CHICAGO, ILL.

A MOVING PICTURE MARVEL

Power's Cameragraph No. 6

Guaranteed for one year

Write for Catalogue X

NICHOLAS POWER COMPANY

115-117 NASSAU ST.

NEW YORK

INTENSE LIGHT

Flaming Arc Lamp

The sun alone can rival
the intensity of the

WARNER FLAMING ARC

One or two of these lamps in front of, or in, your place of business, by their wonderfully mellow and intense light, attract and hold attention as no other illuminant can.

Carbons of the Warner lamp are vertical as in the ordinary arc, allowing of a compact and neat design.

Lamps are fire proof and practically indestructible, and are made to operate on alternating or direct current.

No high-priced foreign carbons; only one carbon $\frac{5}{8} \times 12$ needed to retrim; practically no expense for repairs.

Be a Leader in your locality by using the Flaming Arc. Its light is an advertising magnet for you to use in your business.

WARNER ARC LAMP CO.

MUNCIE, IND.

AN A-B REGENERATIVE FLAME ARC LAMP

In front of your Theatre will attract attention,
and you only have to trim once a week.

Carbons cost
one-third less
than any other
Flame Arc.

Burns singly
on 110 volts
D. C. or A. C.
current.

Send for
Bulletin and
Prices.



The Adams-Bagnall Electric Co.

CLEVELAND, OHIO

New York Office, 143 Liberty St.

Chicago Office, 313 Dearborn St.

ALL EXCHANGES

RENT GREAT NORTHERN FILMS
WHICH ARE NOTED FOR THEIR HIGH STANDARD OF QUALITY.

One Quality Only—The Best

Notice to Exhibitors: Get on our mailing list and keep posted.
Send in your name and address now.

GREAT NORTHERN FILM CO., 7 East 14th St., New York City

JUDGE BY THESE POINTS

WE Have the largest stock of Song Slides in the United States. Therefore we are able to ship you any set of slides you may want.

WE Pride ourselves on sending out Sets that are Complete and in Good Condition. There are no broken or faked slides and our customers appreciate this fact.

OUR Constant aim is to get all the Latest Hits and our experience enables us to foretell what the public will like. This is a great help to those customers who let us select their songs for them.

OUR Sole business is renting Song Slides. As a result we can give all our time and study to this one line; consequently we are giving the best results to our customers. Let us know what you need and we will give you a song slide service that can't be beat.

**WE CAN CONVINCE YOU
LET US TRY**

Chicago Song Slide Exchange

9th Floor, Masonic Temple, 55 State Street

CHICAGO, ILL.



Watson Motor Driven Fans

MOVE THE MOST AIR
FOR THE LEAST MONEY

We manufacture

Motor Driven Ventilating Fans

for both

Direct and Alternating Current

SIZE	SPEED	CAPACITY
18 inch	800	3400 cu. ft. per min.
24 "	700	6000 " " " "
30 "	550	9000 " " " "
36 "	450	12000 " " " "

WRITE FOR PRICE AND BULLETIN.

THE MECHANICAL APPLIANCE CO.

MILWAUKEE, WIS.

EXHIBITORS MAKE BIG MONEY WITH THE

BURNS - JOHNSON FIGHT PICTURES

¶ FULL FIGHT, INCLUDING PRELIMINARIES, FOUR REELS, \$200.00 PER WEEK, \$100.00 THREE DAYS.

¶ CONDENSED TO ONE REEL, INCLUDING FIRST AND FINAL ROUND IN WHICH POLICE STOP THE FIGHT, \$10.00 PER DAY; \$70.00 A WEEK.

One or Three-sheet Lithographs, 10c a Sheet

IF YOUR OWN LICENSED EXCHANGE CAN'T FURNISH, WRITE OR WIRE

CHICAGO FIGHT PICTURE CO.

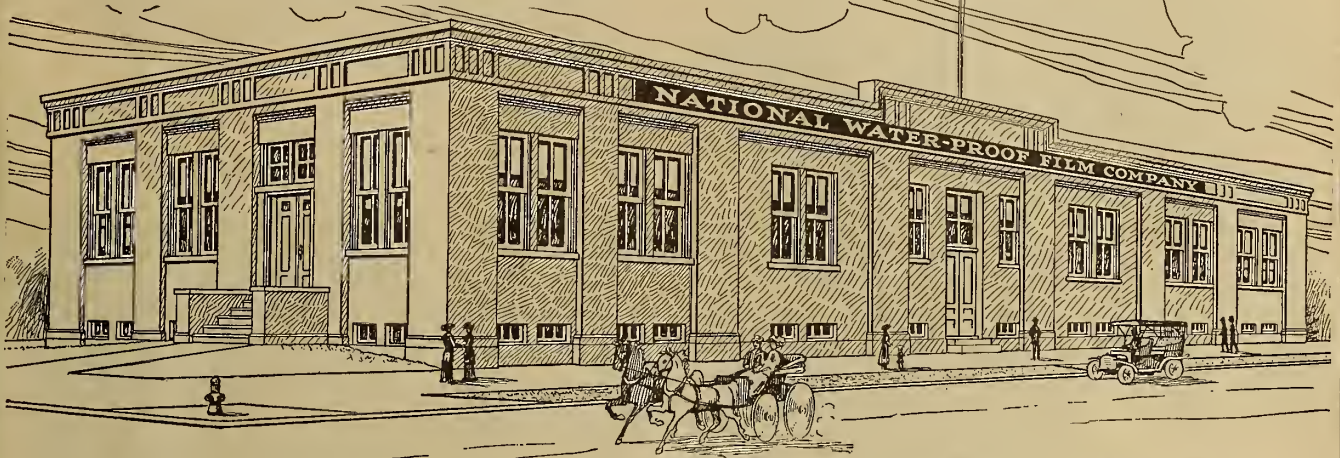
79 DEARBORN STREET, CHICAGO, ILL.

BY ARRANGEMENT WITH HUGH DONALD McINTOSH
Referee and Promoter

PICTURES OF ALL RECENT FIGHTS FOR RENT
Write for Prices

WATERPROOFED FILMS

Can be kept clean and free from rain by occasionally reeling through a wet rag held in the hand. They are as hard on the emulsion side as the celluloid. They scratch less, run better, rent for more, last longer and are superior in every way.



WE WATERPROOF

New Reels in from one to twenty-four hours. Old ones, which we must first thoroughly clean, in from one to six days



NATIONAL WATERPROOF FILM CO.

4200-4202 West Adams Street,

CHICAGO, ILL.

The Best Is None Too Good

Provided you can get it and get it right



We give exhibitors the very best service because we have the most **completely equipped** exchange in the country.

QUALITY FILMS QUICKLY

LAKE SHORE FILM & SUPPLY COMPANY

314 Superior Ave., N. E. CLEVELAND, OHIO

ANTI-TRUST FILM CO.

We are constantly taking on customers simply because we offer them the best facilities for supplying their needs. :: Exhibitors can get anything they need in the line of film, supplies or machines from us at any time. :: ::

GET 'EM QUICK TOO

Our stock of necessities for moving picture theatres is complete in every detail and constantly on hand ready for immediate shipment. :: :: ::

**BETTER DO BUSINESS
WITH US**

**WE ARE READY TO DO
BUSINESS WITH YOU**

WRITE FOR PRICES

CHICAGO

77-79 SOUTH CLARK STREET



DAY

THE SIGN WITH ACTION

FORCES THE ATTENTION OF EVERYBODY

The Revolving Lights are a Great Advertising Attraction and Leave a Lasting Impression

We have installed a great many OLIVER ROTO SIGNS for many picture theatres with great success.

GETS ALL THE LOOKS ALL THE TIME

THE COST IS FROM 1 TO 3 CENTS PER HOUR. THE ROTO WILL BRING MORE BUSINESS THAN OTHER SIGNS.



AT NIGHT

WRITE FOR ESTIMATES AND CATALOGUES

The Oliver Roto Company

191 Fifth Avenue, CHICAGO, ILL.



OPERA CHAIRS

of Standard Dimensions—
in plainest to most elaborate designs.

Several styles of inexpensive stock chairs, suitable for vaudeville and moving picture theatres. Walk into any theatre in your city, and you'll probably see them.

Write for Booklet T-13.

Samples and prices submitted on application.



AMERICAN SEATING COMPANY

Chicago, 215 Wabash Ave.

New York, 19 West 18th St.

Boston, 70 Franklin Street

Philadelphia, 1235 Arch St.

BRANCHES EVERYWHERE

A Business Record for Picture Exhibitors

Name of Theatre _____ Proprietor _____
Machine Operator _____ Manager _____

	No.	Day	TITLE OF FILM	VAUDEVILLE ACTS	TITLE OF ILLUSTRATED SONGS	RECEIPTS
Sunday						
Monday						
Tuesday						
Wedn'day						
Thursday						
Friday						
Saturday						

EXPENSES FOR WEEK		REMARKS	
Stead.		Receipts for Week—from Admissions.	
Film Rent.		Receipts for Week—Other Sources.	
Piano Rent.		Total Receipts for Week.	
Singer.		Total Expenses for Week.	
Piano Player.		Net Profit for Week.	
Operator.			
Ticket Sales.			
Ticket Taker.			
Electricity.			
Express.			
Advertising.			

The above facsimile reduction shows a page from Pyle's Business Record for moving picture and vaudeville theatres. The book contains 104 large pages of ledger paper, sufficient for two years' business. Each page is 9x12 inches, bound substantially and handsomely in blue cloth. We will send it prepaid to NICKELODEON subscribers upon receipt of \$1.50.

Address all orders to

ELECTRICITY MAGAZINE CORPORATION
Monadnock Building
CHICAGO, ILL.

Superior to All

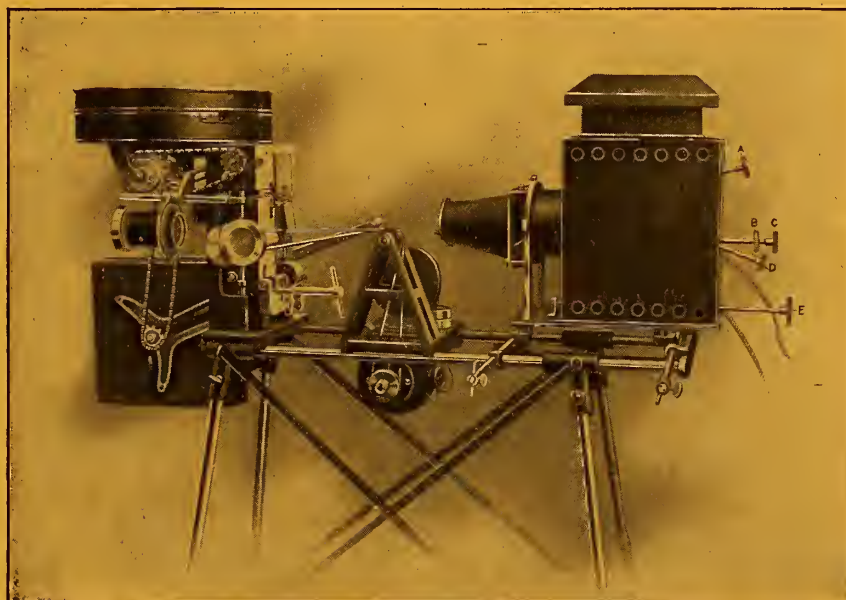
Equalled by None

Standard Automatic Moving Picture Machine

and Self-Winding Film Device

**Absolutely
Flickerless
and
Fireproof**

**Hand or
Motor
Driven**



**Gives All
the
Desired
Results**

**Requires
no
Rewinding
of the
Film**

Approved by the New York Board of Fire Underwriters and Bureau of Water Supply, Gas and Electricity.

The Standard Machine Briefly Summarized

Automatic Fire Shutters—Purely Mechanical and not operated by springs or friction.

Framing Device—Simple and positive. Adjustment will remain without slipping.

Shutter—Will not cause trouble. Can be operated without one, producing equally good results.

The Pin Wheel and Star Wheel—Constructed to prevent breakage. New pin can be inserted without taking machine apart.

Take-up Device—A new and original invention which eliminates the tedious and hazardous rewinding necessitated by other machines.

Intermittent Movement—One to eight as compared to other machines of one to four. Decreases the flicker fifty per cent.

Lamp House—Extra large. Permits the removal of condensers while machine is in operation.

Dissolving Shutter—No springs or spindles. Absolutely positive in its operation.

Lenses and Condensers—Bausch & Lomb Optical Co.

Rheostat—Same result obtained with either direct or alternating current.

Reels—Constructed entirely of steel.

Ask for Full Particulars.

MANUFACTURED BY

American Moving Picture Machine Co.

Incorporated under the Laws of the State of New York

[98 to 102 Beekman Street, - New York, N. Y.

SELLING AGENT

Joseph Hopp, President of the Standard Film Co., 79 Dearborn St., Chicago, Ill.

NO MOVING PICTURE SHOW

is **COMPLETE UNLESS** its **PROGRAM CONTAINS** a

PATHE
COLORED FILM

PATHE'S FILM D'ART have created great
enthusiasm wherever they have
been shown

The Patrons of those Theatres that run
PATHE PICTURE FILM constantly
demand them as repeaters

OUR NEXT RELEASE

OF FILM D'ART WILL BE



"RIGOLETTO"



VERDI'S GREATEST OPERA

RELEASE=SUNDAY, NOVEMBER 14TH, 1909

IF YOU HAVE ANY TROUBLE RENTING **PATHE**
FILMS FROM YOUR EXCHANGE **WRITE US**

PATHE FRERES

New York

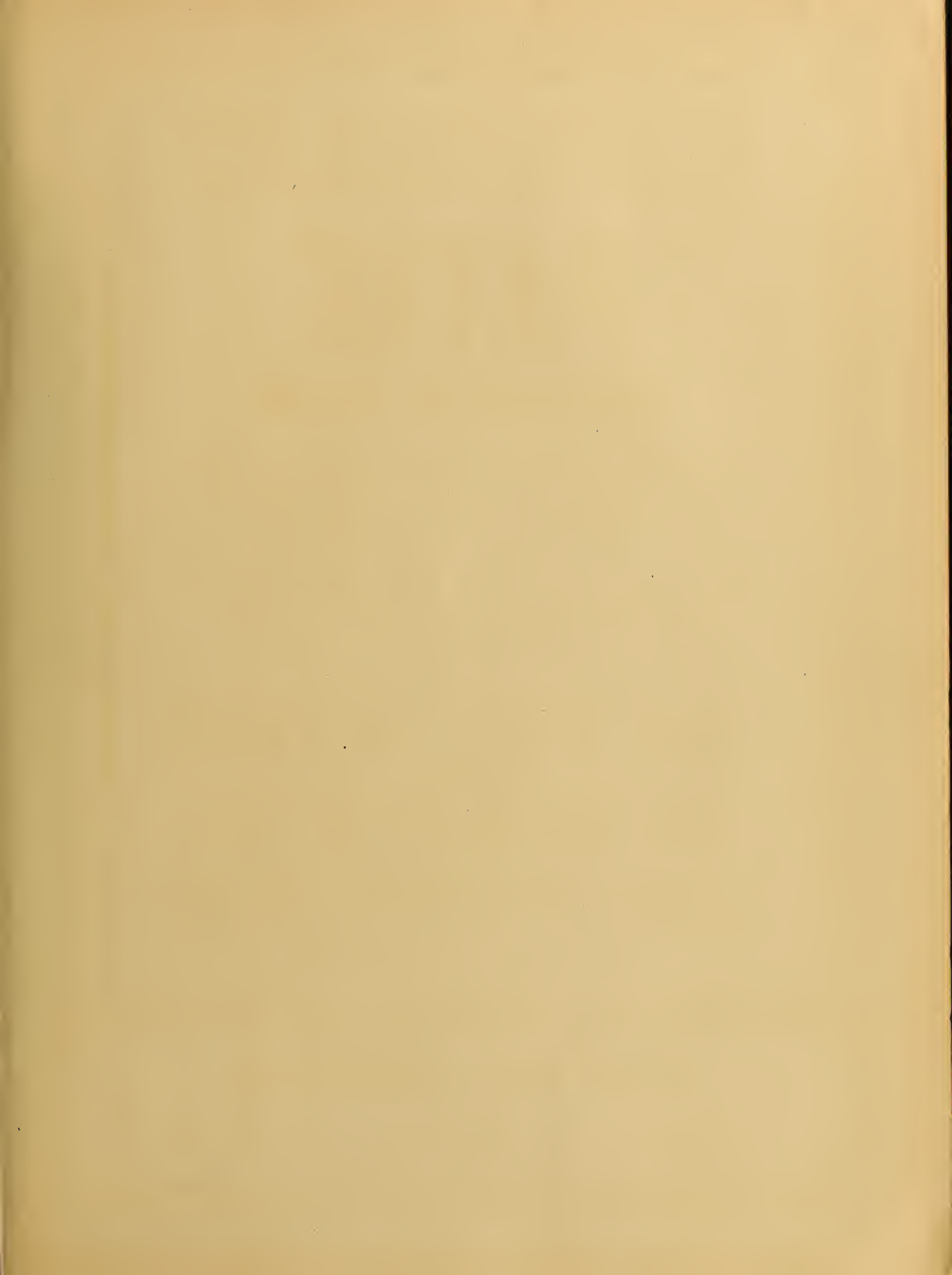
41 WEST 25TH STREET

Chicago

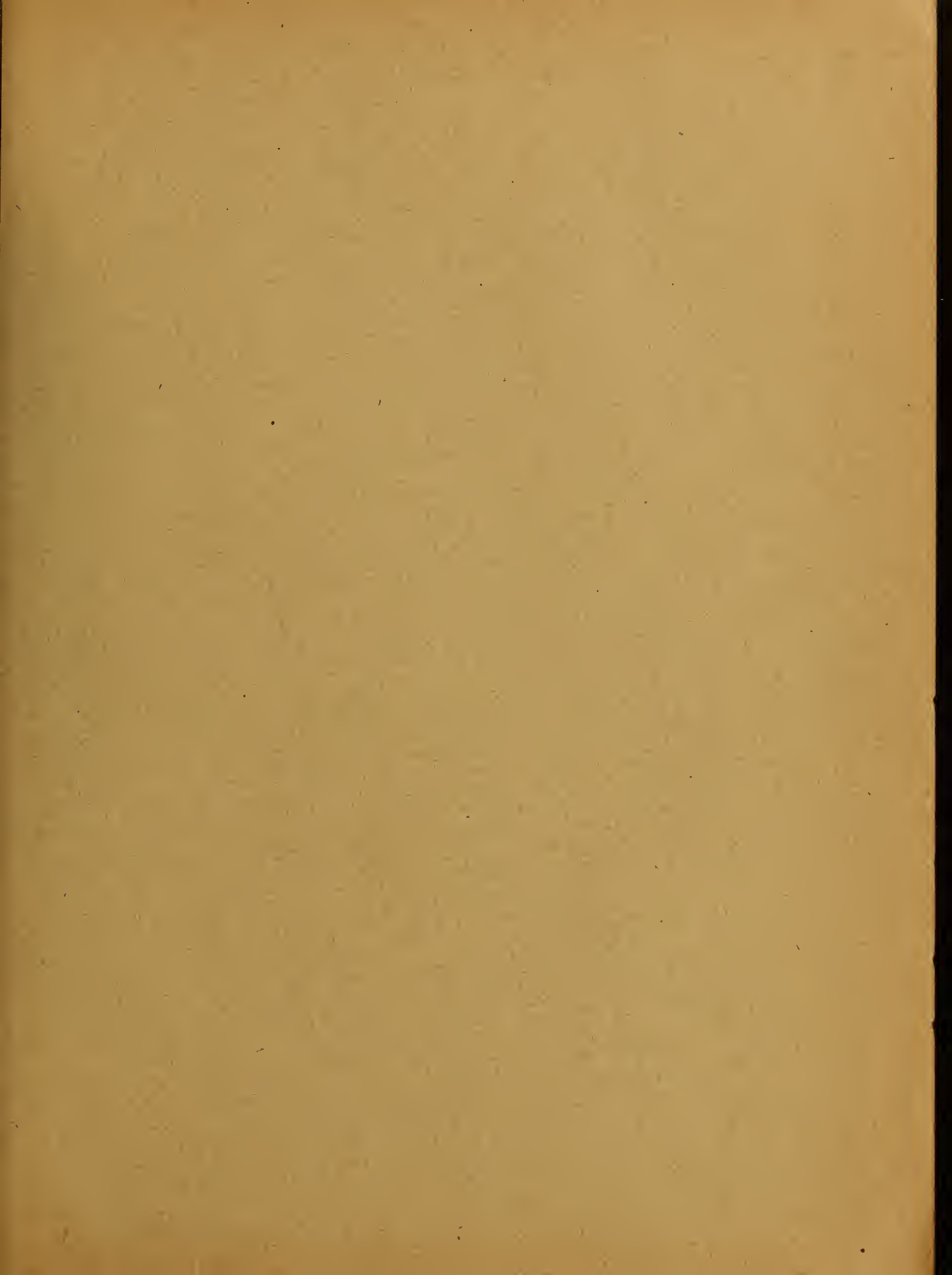
35 RANDOLPH STREET

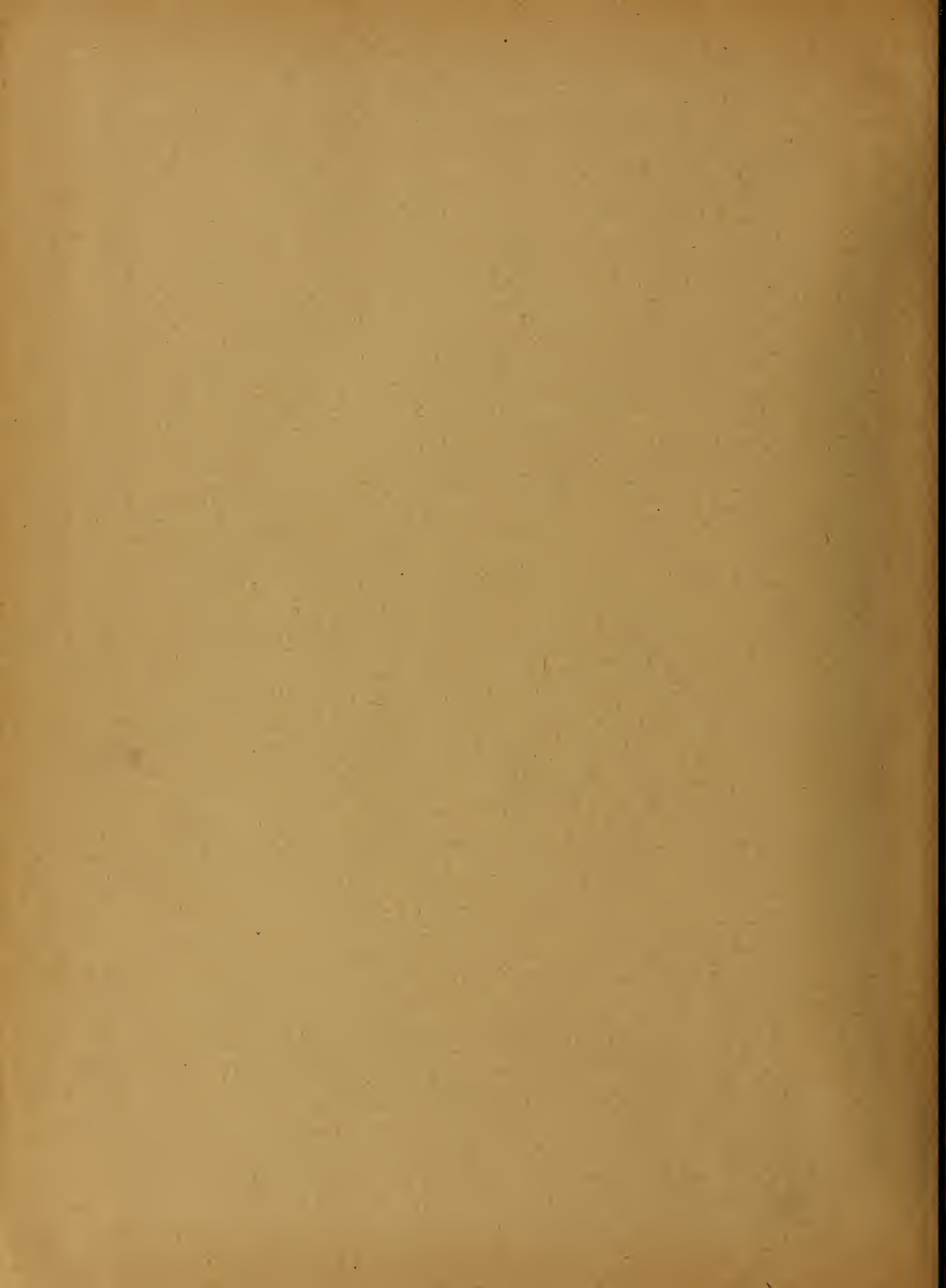
New Orleans

813 UNION STREET

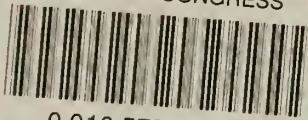








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